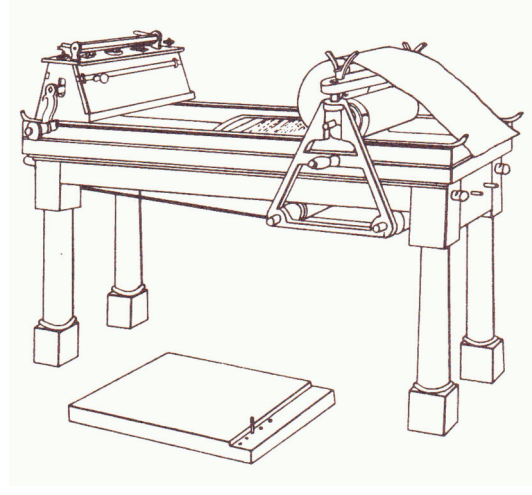
!
CHICAGO
TYPES
JOE!
THE
OPERA
AIN'T OVER
FAT
LAD
SING
MAYAKOVSK
BROOKLYN
BRIDGE

GLENN EDWARD GOLUSKA

26 JUNE 1947 – 13 AUGUST 2011

IMPRESSIONS OF GLENN



MMXX ∋ OUTLANDS *fourteen*

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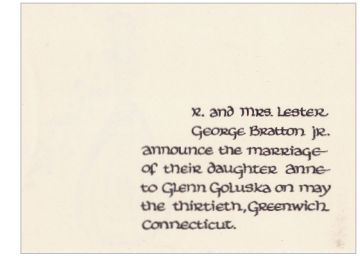
SECTION
A
PRINTING

TORONTO

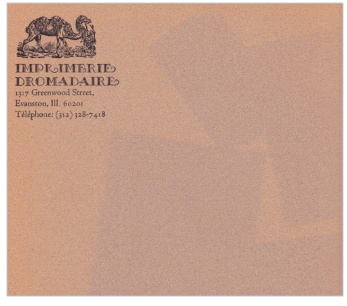
1 **"[M]r. and Mrs. Lester | George Bratton Jr. | announce the marriage | of their daughter anne | to Glenn Goluska on may | the thirtieth [1970], Greenwich | Connecticut."**
[2pp] faux-parchment leaf with deckle at foot; 149 × 195 mm. Wedding announcement designed by Glenn with calligraphy by Anne and his linocut of a lute verso – inspired by Ben Shahn [April 1970].
This copy lacks the red holograph initial letter which Anne added to those sent out. I vaguely recall Glenn saying he printed it at Massey College, though it appears to be offset.

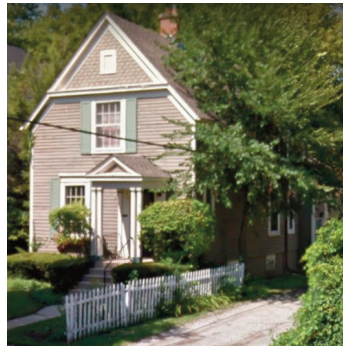


2 **THE CLOUD IN TROUSERS | coffee house • international student centre • 33 st. george street •**
[2pp] sheet; 355 × 215 mm. Unpriced menu written, designed and composed by Glenn in Eckmann, offset on legal-size bond for the cafe he ran in the basement of the International Student Centre at THE UNIVERSITY OF TORONTO [June 1970].
Glenn graduated from St Michael's College, BA (1965–9) and MA (1971) in Slavic Studies. Following their wedding in May, Glenn and Anne returned to Toronto where he was hired to operate a cafe in the Centre for International Experience (aka Cumberland House), drawing its name from Mayakovsky's poem. As Anne recalls, "Glenn indeed named The Cloud in Trousers; the International Students' Centre wanted a coffee house in their basement the summer of 1970 and Glenn got the gig. It was not a success as they had free coffee upstairs, and closed later that summer. Glenn laid in a stock of many kinds of tea and coffee, and had chess sets for use of the patrons. He furnished the coffee house with Chinese boxes (from Spadina / Dundas Chinatown) for tables with red-checked table cloths [Anne Sutherland, 30 June 2019]."

CHICAGO

3 **IMPRIMERIE | dromadaire | 6530n | CLARK | CHICAGO, ILLINOIS 60660 | IMPRESSIONS DE LUXE | ARTISTIQUES & | COMMERCIALES | [caravan of three single-hump dromedary ornaments]**
Leaf; 158 × 155 mm. Proof of the first press notice, a classic Goluska intersection (with border inked on) – three camels representing apartment 3 at the intersection of Clark and Arthur. Handset in Chamfer Gothic, Hunt Roman and Gloucester Bold Condensed, and handprinted black on the "battered Poco proof press", on hand-torn mustard stock. Glenn and Anne were at this address from January 1972 through January 1973.
In Chicago from 1971–5, they first lived at 6530 North Clark Street (corner of Arthur Avenue in Rogers Park, west of Loyola College and south of Northwestern University), then bought a place at 1317 Greenwood Street, Evanston (3½ miles north of 6530 Clark, nearer to Northwestern where Glenn was later employed). From 1971–3 he worked in the graphic design department at International Language and Communication Centers Inc (79 West Monroe Street, Suite 1310, Chicago, 60603-4929), a translation, design and printing company established in 1958 (spawned along with Communica International, from the American Association of Translators, Interpreters and Linguists Inc, 1325 North State Parkway, Apartment 20D, Chicago 60610). It was run by the Honorary Consul of Uruguay (1942–93) & Dean of the Consular Corps of Chicago, Moscow-born Lithuanian, Felix Stungevicius (25 April 1920 – 22 January 2013). Glenn ran the ATF phototypesetting machine with Alexander Katz (and a defrocked Czech





priest named Father Stroński) producing among other things, tractor manuals for Russia. The Arabian camel (Camelus dromedarius), smallest of the three camel species, militated for the lower-case iteration of dromadaire (though the press name was in fact drawn, caravan-style, from the train-tight tracking of camel-case).

"I think we moved to the apartment in January 1972, after spending about four months with Glenn's parents in Glenview. The zip code when we were there was 60626. We were in apartment 3s. It had a large room facing Clark Street to the east, a small room behind where Glenn set up his Poco proof press, and a comfortable eat-in kitchen at the back, opening onto an iconic Chicago back porch. We moved to Evanston in February 1973 [AS, *7.VII.19*]."

"Back in Chicago I had bought a Poco proof press and a bunch of type, Kennerley and stuff, from this guy called Al Frank who had a huge warehouse that his son eventually took over. And I was trying to print but it was totally in isolation. I had this little book by Ben Lieberman, Printing as a Hobby [*1963: Sterling Publishing Company, NY / Oak Tree Press, London*]. *You'd make a little press basically out of a cigar box* [*"Produce real lead-type printing at home or school on a press you can make yourself"*]*! But the Poco wasn't much better. People did hook up grippers and friskets to Pocos, but it was still a pretty crude press, and hand inking* [Glenn Goluska in Toronto, *p12*]."

"Al Frank had a warehouse in an old industrial building on Chicago's South Side [*Boutique de Junque, 947 West Cullerton, 1931–81*], *where Glenn loved to hunt for miscellaneous printing equipment and wood type. I remember the place having shadowy, dusty rooms* [*on five floors*] *with bits of abandoned office furniture* [AS, *7.VII.19*]."

The cheque-stub for the Poco bears the date 9 April 1972 (the birth of imprimerie dromadaire presumably ensuing sometime between May and year-end). It remains unclear why Glenn set and printed zip-code 60660 instead (which curiously fits 6350 North Clark further south at Devon).

4 IMPRIMERIE | DROMADAIRE | 1317 Greenwood Street, | Evanston, Ill. 60201 | Téléphone: (312) 328-7418
[preceded by an illustration of a two-hump Bactrian camel]

Leaf; 301 × 227 mm. Letterhead handset in Gallia and Linotype Garamond, handprinted black on camel-coloured construction paper. The press resided here from February 1973 through December 1974.

Following his stint at the American Association of Translators, Interpreters & Linguists (1971–3), Glenn landed a job at Northwestern University Library (1973/4). The new place on Greenwood was both nearer his work, and his parents at 413 Elm Street (in Glenview, appropriately).

"Glenn commuted to International Language for a while from Evanston; the printing / typesetting department had moved to La Grange, west of downtown Chicago. The company provided him with a car, but it was a tiring drive down from Evanston to Chicago then west to La Grange. There was no easy diagonal route. Eventually Glenn had had enough of the travelling and he found the job in the Order Department at Northwestern University Library in September 1973 [AS, *7.VII.19*]."

"We had moved to Evanston, this suburb just north of Chicago. This job ordering Russian books at the Northwestern University library came up, so I applied for that and got it. So then I was bicycling to work. They had a standing order for Coach House books, and I was in the ordering department so I saw all this neat stuff coming in. We were going on vacation to Toronto because we both had friends in Toronto still, and so I told the people at Northwestern that I was going to get a job and never come back. And that's basically what happened [Glenn Goluska in Toronto, *p10*]."

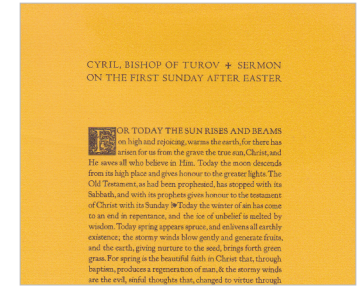
5 IMPRIMERIE | DROMADAIRE | **1317 Greenwood Street, | Evanston, Ill. 60201 | Téléphone: (312) 328-7418**
[2pp] leaf; 227 × 150 mm. Note-size letterhead proof handset in Gallia and Linotype Garamond, handprinted black on camel-coloured construction paper, with a Bactrian cut inverted verso [1973/4].
The Bactrian camel harmonizing transiently with the upper-case imprint (though not a convention Glenn held to).

6 **[dromadaire 'letterhead' with only an illustration of a two-hump Bactrian camel at bottom right corner]**
Leaf; 284 × 211 mm. Letter-size leaf of camel-coloured stock in varying weights and widths (210–212 mm), handprinted brown. Intended for the closing leaf in a longer letter [1973/4]. NOT DEPICTED.
"Glenn bought the Citrœn for $150 in August of 1974 (he saw an ad in the paper and pictured a Deux Chevaux, but it turned out to be the larger car, with hydraulic suspension, seats upholstered in zebra skin patterned fabric [Glenn refers to it as "imitation giraffe-skin"– Glenn Goluska in Toronto, *p11], and a handy crank to assist in starting when necessary. He had to use the crank quite often.) We bought Georges new tires and a muffler and set off for Toronto. Our auto insurance application is dated 16 August 1974, so the trip would have been shortly after that. Georges was named after the Mike Nichols / Elaine May comedy routine [AS, 7.VII.19]." Though "Deux Chevaux" refers to a two-horsepower engine, the hump design of the Citrœn 2CV resembles a mount more in keeping with the name of their new press. Glenn never lost his affection for it – the ideal town car – still keen to get one after his move to Montreal.*

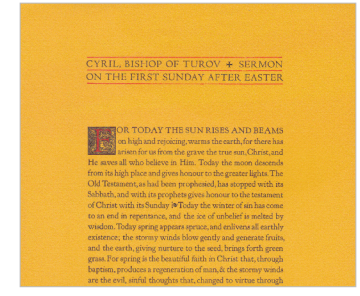
TORONTO

7 CYRIL, BISHOP OF TUROV ✠ SERMON | ON THE FIRST SUNDAY AFTER EASTER
[2pp] sheet; 408 × 201 mm. Broadsheet with colophon verso, set by Glenn at home in Kennerley with Metropolitan display (appropriately), handprinted black (at Dreadnaught) on orange-yellow Tweedweave; with Lanston Ornamental Initial hand-coloured red.
COLOPHON "imprimerie dromadaire | 100 copies printed for | Russian Easter | May, 1975".
Trial state with three holograph red rules framing the title; likely completed late April.
NOTE *the Cyrillic alphabet was initiated by the bishop's Greek-born namesake, Cyril of Thessaloniki (827–69).*
"Glenn returned to Toronto in the fall of 1974 and started working at Coach House [in October] before he actually got landed status. He stayed with friends on Toronto Island, then found a room on Markham Street. He came back to Chicago for our interview at the Canadian Consulate in November or December [AS, 9.VII.19]."

8/9 CYRIL, BISHOP OF TUROV ✠ SERMON | ON THE FIRST SUNDAY AFTER EASTER
[2pp] sheet; 408 × 203 mm. Broadsheet with colophon verso, set by Glenn at home in Kennerley with Metropolitan display, handprinted black at Dreadnaught on orange-yellow Tweedweave. Two copies: one with Lanston Ornamental Initial rubricated; the other uncoloured.
COLOPHON "imprimerie dromadaire | 100 copies printed for | Russian Easter | May, 1975" (Orthodox Easter 1975 was May 4th).
On returning to Toronto early 1975, Glenn and Anne settled at 46 Harbord Street, a block from the Sussex and Harbord premises of Dreadnaught, and two from Coach House. The house (on the University of Toronto campus)


CYRIL, BISHOP OF TUROV + SERMON
ON THE FIRST SUNDAY AFTER EASTER

FOR TODAY THE SUN RISES AND BEAMS on high and rejoicing, warms the earth, for there has arisen for us from the grave the true sun, Christ, and He saves all who believe in Him. Today the moon descends from its high place and gives honour to the greater lights. The Old Testament, as had been prophested, has stopped with its Sabbath, and with its prophets gives honour to the testament of Christ with its Sunday ❧ Today the winter of sin has come to an end in repentance, and the ice of unbelief is melted by wisdom. Today spring appears spruce, and enlivens all earthly existence; the stormy winds blow gently and generate fruits, and the earth, giving nurture to the seed, brings forth green grass. For spring is the beautiful faith in Christ that, through baptism, produces a regeneration of man, & the stormy winds are the evil, sinful thoughts that, changed to virtue through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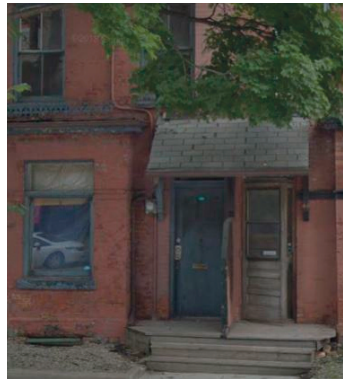
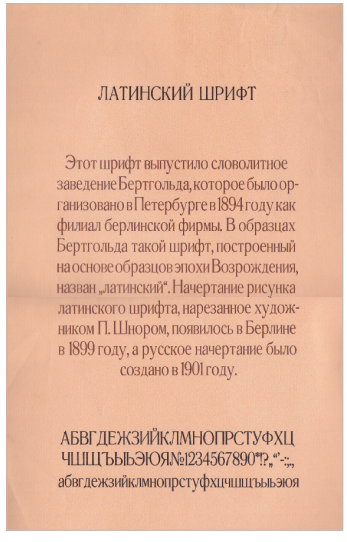
X B





was later occupied by members of the Dreadnaught co-op. Jim Christy and Robert MacDonald had initiated their Dreadnaught of a newspaper in October 1970 three blocks west of Rochdale ('the college of sex, drugs & rock'n'roll' at 341 Bloor Street West, a few doors north of Coach House Press up what is now bpNichol lane) and after Robert moved into 24 Sussex (1973), Dreadnaught (the press) morphed into an incestuous hive of typographic promiscuity. In 75, when Glenn printed the historic sermon of Bishop Cyril (1130–82), no fewer than eight books, apart from innumerable broadsides and pamphlets, emerged from the bed of its seldom dormant press.

"We immigrated to Toronto (got Landed status) 12 January 1975 after a brief [*two-week*] *trip to Russia with a group from Northwestern University (December 1974 / January 1975). I think we left shortly after Christmas and celebrated New Year in Russia; the trip had been planned long before our decision to return to Canada. We stayed with friends briefly, then I found us a room in a rooming house on Brunswick for a month or so. I saw the "for rent" sign on 46 Harbord Street and called Glenn at Coach House, who wanted to take it sight unseen. I did look it over first, then we rented it from Mr and Mrs Himel, an elderly Jewish couple who lived on Dundas Street West near Gladstone over their dry goods shop. They had purchased 44 and 46 Harbord with the thought of moving in next to their son. However, he settled in the US so they rented out their properties to the Expert Typist lady and her family at #44, and late February, us at #46* [AS, *7.VII.19*]."

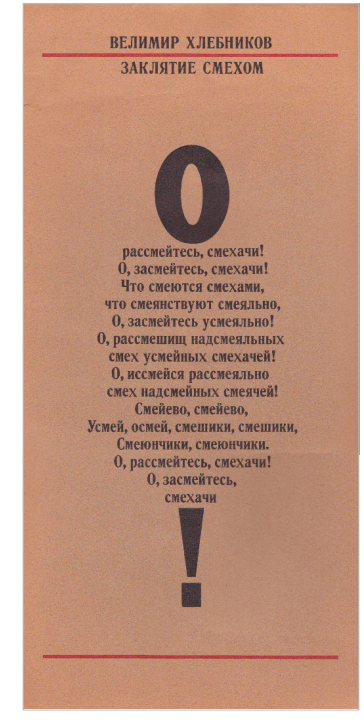
"Before that, when I just had type and no press, I printed at Dreadnaught, which was just four blocks away [*from Aliquando Press at 236 Major – Anne and Glenn's place at 46 Harbord was a short block from Dreadnaught at 24 Sussex*]. *I would set type and carry it over in a galley to Dreadnaught at two or three in the morning, when they weren't printing, and I'd print it there. And they were often up. Again, it was this amazing thing. You could pop in and get into a discussion about spacing small caps at midnight over coffee. Plus all the equipment* [Glenn Goluska in Toronto, *p14*]."

10 **ЛАТИНСКИЙ ШРИФТ [*Latinskii Shrift* or *Latin Script* – a text written by Glenn]**
[2pp] sheet; 428 × 318 mm. Broadsheet set in Cyrillic with English colophon verso in Palatino, handprinted black and brown on camel-coloured Tweedweave (at Dreadnaught).
COLOPHON "imprimerie dromadaire fifty copies May 1975".
Commemorating the establishment of the Russian branch of Berthold Typography: "This font issued by a satellite of Berthold which was established in St Petersburg in 1894 [*home to 14-year-old type enthusiast Aleksandr Blok*] *as a branch of the Berlin firm". I went with Glenn to the opening of an exhibition of the poster art of Josef Müller-Brockmann at the Berthold Type Centre in Toronto, 14 December 1989 – the invitation set in Akzidenz-Grotesk, also conceived in the 1890s – and was mildly surprised at the absence of other 'stellar lights' of the local book-making community amid the ad-industry heavies congregated round the drinks. Then again, Glenn had an uncommon thirst for creative intercourse which led to his regular circuit of the art, literary, music and antiquarian venues around town – an intrepid witness to his moment in time and place, in addition to being a beacon of cultural inspiration for the community at large. Established under the guidance of Dennis Mason (in a renovated drugstore-supply warehouse), the recently-completed 4000-square-foot open-concept Type Centre and gallery space, held its first in a series of typographic exhibitions in the fall of 1987, rapidly becoming "the hub of Toronto's applied arts community* [*Applied Arts Quarterly 15, fall 1989, p34*]."

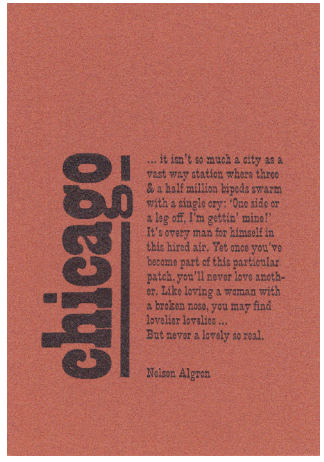
11 **Tristan Tzara | "morning morning…" / "matin matin…" | … | from Approximate Man**
[2pp] leaf; 158 × 214 mm [*var.* 159 × 215 mm]. Landscape broadsheet with colophon verso, handset in Centaur, handprinted red and black (at Dreadnaught) on orange Tweedweave.
COLOPHON "imprimerie dromadaire 100 copies May 1975".
An adaptation of the Caws translation of the last section in PART XV *from Tzara's focal sequence 'Approximate Man' – with "shutters in madness" altered to "shutters gone mad". From* Approximate Man and Other Writings *translated with an introduction and notes by Mary Ann Caws, 1973: Wayne State University Press, p111.*
1985 BROADSIDE LIST *"extract from Tzara's long poem Approximate Man, with text in English and French. 6¼ by 8½ inches. Handset in Centaur. 100 copies printed in black and red on orange Tweedweave. May 1975. $2.50".*

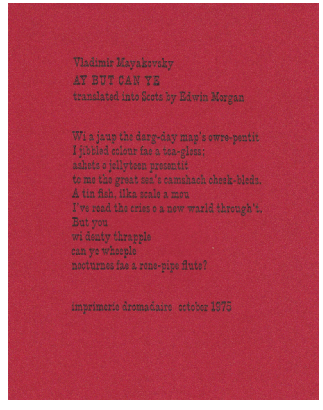
12 **ЧЕЛОВЕК [*Chelovek* or *Man*]. Булатт Окуджава [Bulat Okudzhava]**
Broadsheet with English colophon verso (approximately 230 × 210 mm); handset in Cyrillic, handprinted two colours (at Dreadnaught) in an edition of only 20 copies. Completed July 1975. LACKING.
A popular lyric by the iconic Georgian minstrel bard, Bulat Shalvovich Okudzhava (1924–97).

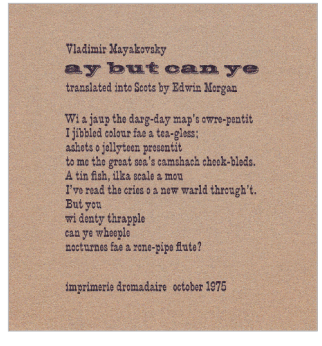
13 **"Веселенная спит… / The universe sleeps,…" [inverted] | МАЯКОВСКИЙ | MAYAKOVSKY [inverted]**
[2pp] leaf; 229 × 305 mm. Landscape broadsheet with colophon verso; bilingual text handset in Cyrillic and Franklin Gothic Extra Condensed, handprinted (at Dreadnaught) blue and black on camel-coloured Multicolor.
COLOPHON "imprimerie dromadaire forty copies july 1975".
The dramatic concluding lines to the seminal long poem, 'The Cloud in Trousers' (subtitled "a tetraptych") – origin of the name of the cafe Glenn ran at the University of Toronto; however, improving on the George Reavey translation, with the addition in the terminal line of the word "enormous" and its attendant article.
NOTE *that the first line as it appears in Glenn's source,* "Вселенная спит," *(Veselennaya spit)* – The Bedbug and Selected Poetry *edited by Patricia Blake, 1960: World Publishing, p108 – sustains the elision in Mayakovsky's Complete Works (1955–8: Izdatel'stvo Khudozhestvennoi Literatury, Moscow).*



14 **ВЕЛИМИР ХЛЕБНИКОВ [Velimir Khlebnikov] | ЗАКЛЯТИЕ СМЕХОМ [*Zaklyatiye Smekhom* or *Laughter's Curse*]**
[2pp] sheet; 455 × 219 mm. Broadsheet with colophon verso handset entirely in Cyrillic type and handprinted red and black on camel-coloured Krash paper in an undisclosed edition of 40 copies (at Dreadnaught).
COLOPHON "типография дромадер [typographia dromadaire] | торонто [Toronto]".
A pre-Zaum sound assault by Viktor Vladimirovich Khlebnikov (1885–1921) published initially in the pre-Futurist anthology, Студия Импрессионистов *edited by Nikolai Kulbin* (Studiya Impressionistov *or* Impressionist Studio, 1910). *Preceding his first book,* Учитель' и ученик (Uchitel' i Uchenik *or* Teacher and Pupil, 1912), *and the Futurist – or more to Khlebnikov's taste, Budetlyanin (Будетлянин) or Man of the Future – manifesto,* Пощёчина общественному вкусу (Poshchochina Obshchestvennomu Vkusu *or* A Slap in the Face of Public Taste, *December 1912: Moscow), unleashed with three of his pre-Revolutionary co-conspirators in cultural revolt, Hylæa (Гилея) comrades David Burlyuk, Alexei Kruchenykh and Vladimir Mayakovsky. Glenn's resemblance to the author bears noting (see p13).*







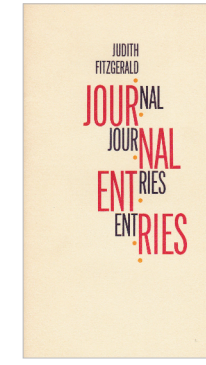
15 **chicago | … | Nelson Algren**
[2pp] leaf; 219 × 152 mm [variously 227 × 151 mm, though the three copies I've measured conform]. Small broadsheet set in PT Barnum, printed black on brown stock (at Dreadnaught) with colophon verso in red.
COLOPHON "imprimerie dromadaire | 50 copies july 1975".
Glenn opted for the revised phrase, "become part", in place of the less wieldy, "come to be a part" (line 8), as it appeared in the author's iconic Holiday magazine essay and second chapter of Chicago: City on the Make *(1951).*

16 **Vladimir Mayakovsky | AY BUT CAN YE | translated into Scots by Edwin Morgan | … | imprimerie dromadaire october 1975**
Leaf; 201 × 156 mm. Broadside handset in PT Barnum, handprinted black (at Dreadnaught) on red cardstock in an undisclosed total edition of 75 copies.
First issue, on red card; an unknown number of copies of this trial state with upper-case PT Barnum title.

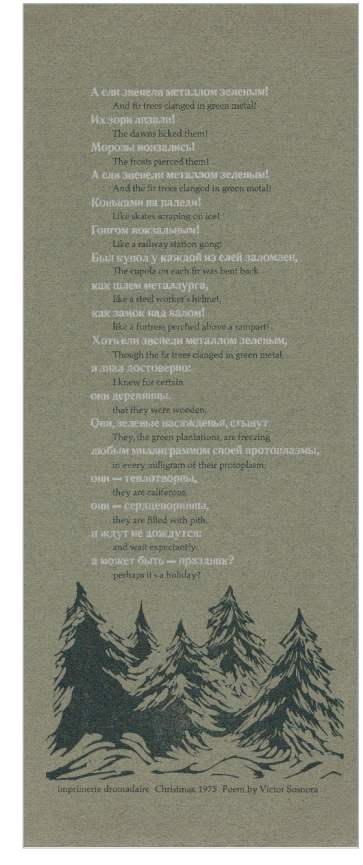
17 **Vladimir Mayakovsky | ay but can ye | translated into Scots by Edwin Morgan | … | imprimerie dromadaire october 1975**
Leaf; 165 × 154 mm. Broadside handset in PT Barnum and Egyptian Extended Shaded, handprinted blue (at Dreadnaught) on grey Multicolor in an undisclosed total edition of 75 copies.
Second issue, on grey Multicolor with title reset in lower-case Egyptian Extended Shaded; first state, trimmed shorter. NOT DEPICTED.

18 **Vladimir Mayakovsky | ay but can ye | translated into Scots by Edwin Morgan | … | imprimerie dromadaire october 1975**
Leaf; 168 × 155 mm. Broadside handset in PT Barnum and Egyptian Extended Shaded, handprinted blue (at Dreadnaught) on grey Multicolor in an undisclosed total edition of 75 copies.
Second issue, on grey Multicolor; second state, trimmed taller.
Morgan's metrical celebration of the poem 'А вы могли бы' ['A vý moglí by?' or 'And You, Could You?'] which first appeared in 1913 in the Futurist collection Требник Троих [Trebnik Troikh *or* Requiem Three]. *He issued his translations from the Russian in the pamphlet,* Sovpoems *(1961: Migrant Press, Worcester), and subsequently in the larger collection,* 25 poems by Vladimir Mayakovsky | WI THE HAILL | VOICE | *translated into Scots with a glossary | by Edwin Morgan | Carcanet Press, 1972: South Hinksey, Oxford – both appearances include four punctuation marks and five initial caps dropped by Glenn (p12 in the former, p19 in the latter).*
"It was "A vy mogli by?" that Mayakovsky recited at what turned out to be the last reading he gave before his suicide on 14 April 1930 [Marjorie Perloff, Poetics in a New Key: Interviews and Essays *edited by David Jonathan Y. Bayot, 2013: University of Chicago – 'Teaching Poetry in Translation: The Case for Bilingualism', p209]."*
As translated by Edward J. Brown in Mayakovsky: A Poet in the Revolution *(1973: Princeton) the poem reads:*
"I colour-smeared the chart of every-day | Splashing paints on it from a drinking glass, | On a dish of fish-jelly I showed | The slanted cheekbones of the ocean. | On the scale of a tin fish | I read the message of fresh lips. | And you – | Could you play a nocturne | On a downspout flute?"
1985 BROADSIDE LIST *"Translated into Scots by Edwin Morgan. 6½ by 6 inches. Handset in PT Barnum & Egyptian Extended Shaded. 75 copies printed in blue on grey Multicolor. October 1975. $2.50".*

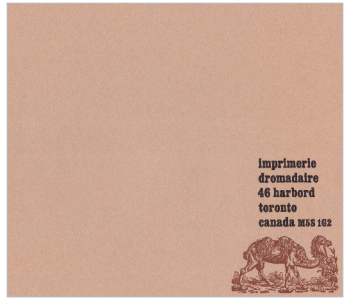
19 JUDITH | FITZGERALD | JOUR | NAL | ENT | RIES | DREADNAUGHT
16pp pamphlet sewn with printed siena endleaves in cream card covers with flaps; 177 × 111 mm. Handset and handprinted orange, red and black on cream Plainfield Text.
COLOPHON "Designed, composed and printed at | THE DREADNAUGHT PRESS | 24 Sussex avenue Toronto Canada | in an edition of 150 copies | December 1975. | The type is Janson and Jefferson | Gothic, the paper Plainfield text, | Rhododendron cover."
The author's fourth book, one of the more exquisitely-designed conceptions of its day. Included at this point both as an example of the light emerging from the cellar at 24 Sussex, and for the possibility that Glenn may have been involved in its production. Apart from master-designer Robert MacDonald (and Glenn), the others who worked the press that year included Elizabeth Abraham, Nelson Adams, Deborah Barnett, Shelley Freeman and Ross MacDonald (with Will Rueter enlisted to bind the special issue of The Art of Bookmaking *printed by Nelson). If the design was entirely Robert's, it further illustrates the influence he exerted over Glenn. This was the year that the epic Dreadnaught 52 Pickup series was inaugurated (christened December 1974 by Victor Coleman), the first ten numbers (edited by Robert) likely printed late 1975. Early 76, Greg Gatenby applied to oversee the remaining numbers, a prelude to his historic direction of the Harbourfront Reading Series (where he initiated the International Festival of Authors). The excitement generated by these weekly freebies did more to inspire design in the Toronto book community than anything before or since, largely because they were so widely and freely distributed. I first visited Dreadnaught that year (while managing Annex Green, the neighbourhood bookstore next to Therafields on Dupont) and ultimately hung the 52 Pickup broadsides in the entrance to my subsequent post, Reid's Books on Yonge (which until then, had pointedly catered more to eros than philos).*



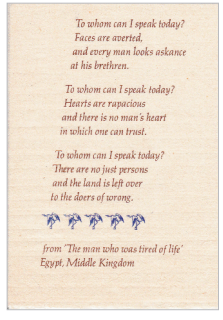
20 **"А ели звенели металлом зеленым!…" | "And fir trees clanged in green metal!…" | imprimerie dromadaire Christmas, 1975 Poem by Victor Sosnora [Виктор Александрович Соснора]**
Sheet; 512 × 201 mm. Broadside handset in Cyrillic handprinted white, interlined in Palatino (for the English text) handprinted evergreen together with a linocut of fir trees, on mouldmade textured olive green stock with deckles top and bottom. The translation is Glenn's, with the illustration by Anne. Their first Canadian Christmas keepsake, silently produced at Dreadnaught in an undisclosed edition of 30 copies.
Considering that the poet had been confined to samizdat publication within (and tamizdat without) the Soviet Union from the time of his first book (1962) until his work was officially sanctioned in 1989 (under Gorbachev), this may be his first separate publication in English. Although born near Yalta in Crimea (1936), an underground author who grew up largely in Poland would tick more than a couple of Glenn's boxes.
NOTE *in the fourth-last line of the translation, Glenn prints the word "califerous" (to describe the frozen trees), which neither appears in the* OED *or* Chambers Dictionary of Science and Technology. *But I find it (perhaps as a typo) in at least three different sources discussing "Califerous Sandstone" – a substance however described in* Chambers *only as "Calciferous Sandstone".*



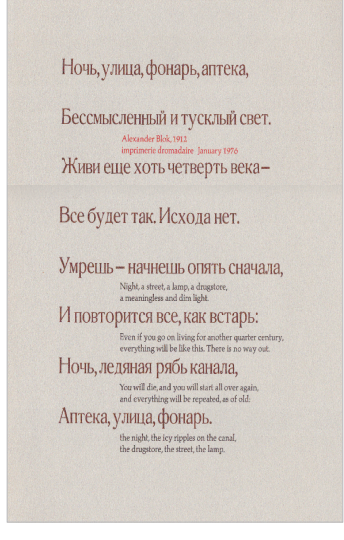
21 **imprimerie | dromadaire | 46 harbord | toronto ont | M5S 1G2 [Bactrian camel ornament]**
Card; 101 × 57 mm. First Toronto business card; handset in Egyptian Bold Condensed, handprinted brown and black (at Dreadnaught) on camel-coloured cardstock. Date uncertain.



22 **imprimerie | dromadaire | 46 harbord | toronto | canada M5S 1G2 [Bactrian camel ornament]**
Leaf; 143 × 212 mm. Notepaper handset in Egyptian Bold Condensed, handprinted brown and black on camel-coloured stock (at Dreadnaught). Date uncertain.
The address suggests that this may have been an early form for international *correspondence and invoicing.*

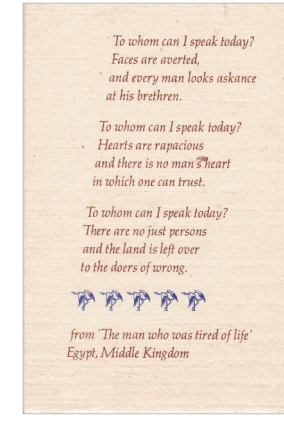


23/4 **"Ночь, улица, фонарь, аптека,… [Noch', ulitsa, fonar', apteka,…] | … | Night, a street, a lamp, a drug-store,…" | [preceded by] Alexander Blok, 1912 | imprimerie dromadaire January 1976**
Sheet; 330 × 253 mm. Bilingual broadside (the translation interlined with the last four lines of Russian text); handset in Palatino and Cyrillic, handprinted black, red and brown (at Dreadnaught) on grey Mayfair.
First state (4 mm narrower) from a total undisclosed edition of 75 copies.
Two copies thus, one a press proof with the printer's fingerprints verso. Aleksandr Blok (1880–1921).



25 **"Ночь, улица, фонарь, аптека,… [Noch', ulitsa, fonar', apteka,…] | … | Night, a street, a lamp, a drug-store,…" | [preceded by] Alexander Blok, 1912 | imprimerie dromadaire January 1976**
Sheet; 330 × 257 mm. Bilingual broadside (the translation interlined with the last four lines of Russian text); handset in Palatino and Cyrillic, handprinted black, red and brown (at Dreadnaught) on grey Mayfair.
Second state (4 mm wider) from a total undisclosed edition of 75 copies.
Included as poem number 30 (p60) in Selected Poems of Aleksandr Blok *edited by James B. Woodward (1968: Oxford), dated "10 окмября* [*October*] *1912" (with opening line stressed: "Ночь, у́лица, фона́рь, апте́ка,"). According to the editor's note, the poem "is the second of five grouped together in the section 'Страшный мйр'* [*Terrible World*] *under the generic title 'Пляску смертьʼ* [*Dance of Death*]. *When it first appeared in March 1914, it was combined with the third poem of the group under the heading 'Totentanz'* [*p126*]." *The translation is Glenn's slight improvement of a prose version by Dimitri Obolensky, capturing the ennui of the original better than any others I've seen,* primarily through emphasis on and modulation of the articles. One of the poet's most widely reprinted lyrics, it's notable also as one of 110 poems painted on the sides of Leiden's buildings in The Netherlands, as part of the Leiden Poetry Project (1992–2005). See p445 below.*
NOTE *in reformed Civil Script, italicized lower-case Cyrillic 't' appears as a Latin 'm'.*
"Night, a street, a lamp, a chemist's shop, a meaningless and dim light. Even if you go on living for another quarter of a century, everything will be like this. There is no way out. You will die – and start all over again, and every-thing will be repeated, as of old: the night, the icy ripples on the canal, the chemist's shop, the street, the lamp [The Penguin Book of Russian Verse *introduced and edited by Dimitri Obolensky with plain prose translations of each poem, 1962: Penguin Books, pp280/1*]."
* *Dina Belyayeva; Yevgeny Bonver; U.R. Bowie; Alex Cigale; M. Denner; A.Z. Foreman; A. Givental; Ilya Kaminsky; Andrey Kneller; I. Kutik; Vladimir Markov; Evgenia Sarkisyants; D. Smirnov-Sadovsky; Merrill Sparks; Tatiana Tulchinsky; Andrew Wachtel; Gwenan Wilbur; and E. Wilson-Egolf.*
1985 BROADSIDE LIST *"A classic of Russian symbolist poetry. 13 by 10 inches. Text in Russian and English. Handset in Palatino and Cyrillic types. 75 copies printed in black, red, and brown on grey Mayfair. January 1976. $7.00".*

26 **"To whom can I speak today?…"**
Leaf; 155 × 107 mm. Small broadside handset in Palatino Italic, handprinted blue and brown on handmade paper resembling papyrus with deckle at foot. First state with first baseline 3 picas (12mm) from crown. COLOPHON "from 'The man who was tired of life' | Egypt, Middle Kingdom".
An excerpt of three verses from the second song (Papyrus Berlin 3024, lines 119–23) in the unique Twelfth Dynasty lament alternately titled, 'The Dispute Between a Man and His Ba'. Originally published in German (1896) its first translation into English was that of Aylward Manley Blackman under the title 'The Dispute with His Soul of One Who Is Tired of Life' (The Literature of the Ancient Egyptians, 1927); *later by John A.Wilson under the title 'A Dispute Over Suicide'* (Ancient Near Eastern Texts Relating to the Old Testament, 1950, pp405–7); *by Raymond O. Faulkner under the title 'The Man Who Was Tired of Life' (The Journal of Egyptian Archæology VOLUME 42, December 1956, pp 21–40); and again under the title 'The Dispute Between a Man and His Ba', by Miriam Lichtheim* (Ancient Egyptian Literature VOLUME 1: The Old and Middle Kingdoms, *1973, pp163–9*).
Yet the translation printed by Glenn differs from all of these. Among the papers he relinquished during the move to St-Ambroise (23 June 1993) is a sheaf of 17 photocopies from Egyptian grammars, with a number of exercises annotated slightly by Glenn. Accompanying them is a stapled 15pp photocopy of 'Names of Egyptian Kings' (foliated 186–208, and copied in three-page spreads) together with a loose leaf listing 'The Nomes and their Capitals'. One of the exercises headed "Edited copy of a 13th Dynasty Inscription", cites Faulkner. As noted in his thumbnail, p4 in Fine Print 12:1 (1986), Glenn's study of Egyptian hieroglyphics and literature comprised two semesters following graduation. According to Anne, "he studied Egyptian hieroglyphics at an evening class at the University of Toronto after we returned to Toronto in January 1975 [AS, *7.VII.19*]." *In his Massey College checklist, Glenn appears to date this broadside between January and July 1976.*


To whom can I speak today?
Faces are averted,
and every man looks askance
at his brethren.

To whom can I speak today?
Hearts are rapacious
and there is no man's heart
in which one can trust.

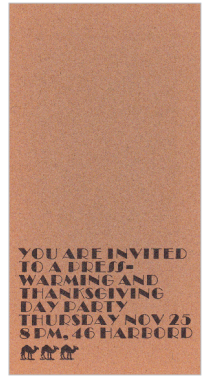
To whom can I speak today?
There are no just persons
and the land is left over
to the doers of wrong.

from 'The man who was tired of life'
Egypt, Middle Kingdom

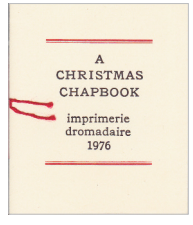
27 **"To whom can I speak today?…"**
Leaf; 160 × 108 mm. Small broadside handset in Palatino Italic, handprinted blue and brown on handmade [Andrew Smith?] paper with deckle at foot and fore-edge. Second state with topmost baseline 4 picas (17mm) from crown.
The five blue crane ornaments reflect the metaphysical nature of the original text – cranes in the ancient world viewed both as 'exalted' and 'omens'. Images of the birds commonly found incised on Egyptian tombs appear to symbolize eternal life. They were also reputed to be the source of the characters used in writing, which according to Hyginus were drawn from the flight of cranes. This Middle Kingdom text (ca. 1975–1640 BC) arguably concerns a man's appeal to his soul for rejuvenation; yet the resignation in the excerpt that Glenn printed close to 4000 years later, appears to better epitomize contemporary hopelessness (his ancient foil to modern folly).

Zangezi *by Velimir Khlebnikov, 1922 source for Glenn's 1978 edition of* A Change-Ringing of the Mind

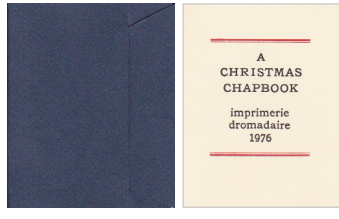
28 **Bicentennial Bash July 4, 1976 46 Harbord Street**
Sheet; 540 × 455 mm. Broadside invitation set in wood type, handprinted on Mayfair (in two passes) for the dromadaire bicentennial 4th of July party. LACKING.
Glenn's father was born 4 July 1918, an auspicious birthday for the first son of recent Polish immigrants.



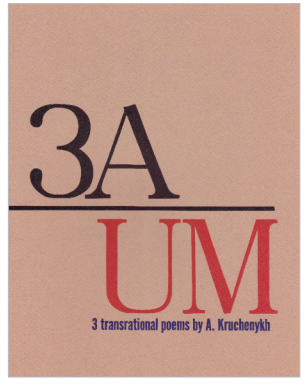
29 YOU ARE INVITED | TO A PRESS- | WARMING AND | THANKSGIVING | DAY PARTY | THURSDAY NOV 25 | 8 PM, 46 HARBORD
Leaf; 160 × 85 mm. Broadside invitation handset in Broadway, handprinted black on camel-coloured stock.
The first of Anne and Glenn's annual American Thanksgiving Day parties. Presumably printed at 46 Harbord (judging from the text), possibly the earliest Canadian imprint from their own press. Thanksgiving in the States falls annually on the fourth Thursday of November, while the Canadian holiday occurs the second Monday in October (since 1957), which coincidentally also happens to be Columbus Day south of Queen.



30 A | CHRISTMAS | CHAPBOOK | **imprimerie | dromadaire | 1976**
[16pp] booklet sewn in self-covers, in unprinted navy card chemise; 76 × 63 mm (book); 76 × 66 (slipcased). 12pp of electrotype images with cover text handset in Bookman, handprinted red and black on Caress Text in a total edition of about 75 copies slipcased; red thread variant knotted without.
Presumably the earlier issue (completed for Christmas), with the white-thread variant following. Apparently the sole dromadaire imprint included in the inaugural book arts exhibition in the newly-opened Fairview Area Branch of North York Public Library, 21 March – 30 April 1977. Identified in Marilyn Rueter's checklist in the subsequent catalogue compiled by curator David Kotin (1978) as "12 electrotypes of 19th century schoolbook illustrations [comprising] 12p. 7.6 × 6.3 cm [Reader, Lover of Books, Lover of Heaven, *p52*]."



31 A | CHRISTMAS | CHAPBOOK | **imprimerie | dromadaire | 1976**
[16pp] booklet sewn in self-covers, in unprinted navy card chemise; 79 × 63 mm (book); 80 × 66 (slipcased). 12pp of electrotype images with cover text handset in Bookman, handprinted red and black on Caress Text in a total edition of about 75 copies slipcased; the slightly taller white thread variant, knotted within.
Conceivably sewn white in the new year to harmonize with winter.



32 **3A | UM [*ZA UM* or *Beyond Mind*] | 3 transrational poems by A. Kruchenykh**
Sheet designed as a [6pp] gatefold leaflet; 203 × 473 mm (unfolded sheet); 203 × 158 (folded). Broadsheet handset in "an amazing Cyrillic version of Herold Condensed [Goluska, *Nineteenth Century Russian Printing Types,* p3]", Franklin Gothic and a serif display font, possibly woodtype (with square-bottom upper-case "U" and left-cusp-capped "A"), handprinted red, black and blue on camel-coloured Tweedweave.
COLOPHON "imprimerie dromadaire | forty-five copies | february 1977".
The three earliest Russian sound-texts by Futurist poet Aleksei Kruchenykh, cofounder with Velimir Khlebnikov of the Zaum movement (3A YM propounding "a universal poetic language" of sound — Declaration of Transrational Language, 1921). Originally comprising the opening sequence in the author's 1913 holograph collection Помада (Pomada *or* Pomade), *including the best-known of all Zaum compositions, "dyr bul shchyl…"; with Glenn's transliterations printed blue beneath the Russian texts in black. The sequence originally bore the preface: "3 poems written in their own language, differing from others! The words lack fixed meanings." The display face (somewhat resembling Melior, Caslon or Imprint, and in other respects, Bookman), may be represented on the fifth leaf of Glenn's* Woodtype: A Preliminary Index *(1977), where six fonts of a comparable face include a similarly serif-capped "A" (though unfortunately neither the upper-case "U" nor "M" are shown).*
NOTE *the surname of Aleksei Yeliseyevich Kruchenykh (1886–1968) is also Englished "Kruchyonykh".*

33 **NIGHT & | MORNING | MAYAKOVSKY**

[4pp] leaflet; 253 × 126 mm (also described by Glenn as "25.4 × 12.7 cm"). Handset in Bodoni Medium and wood type, handprinted red and black on grey Krash cardstock.

COLOPHON "These two poems are Mayakovsky's first | published poems and originally appeared | in the futurist anthology A Slap in the | Face of Public Taste (Moscow 1912) | Designed, composed, and printed | at imprimerie dromadaire | 46 Harbord Street Toronto Canada | in an edition of 80 copies, April 1977 | English translation by Glenn Goluska".

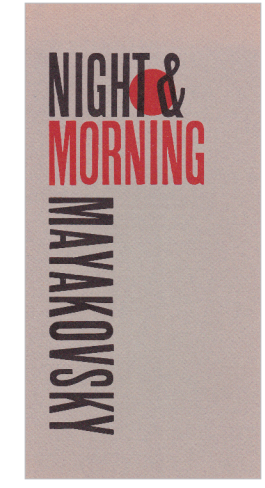
Published by G.L. Kuz'min in an edition of 600 copies, Пощёчина общественному вкусу (Poshchochina Obshchestvennomu Vkusu. V Zashchitu Svobodnogo Iskusstva. Stikhi, Proza, Stat'i *or* A Slap in the Face of Public Taste: In Defense of Free Art. Verse, Prose, Essays), *includes work by David Burlyuk, Nikolai Burlyuk, Vasily Kandinsky, Velimir Khlebnikov, Alexei Kruchyonykh, Benedikt Livshitz and Mayakovsky. The anthology opens with the historic eponymic manifesto of disdain for mere "tailors" of art, signed December 1912 by Burlyuk, Kruchyonykh (Кручехыхъ), Mayakovsky and Victor (Викторъ) Khlebnikov (though the first section of poetry bears the heading, ВЕЛИМИРЪ ХЛЕБНИКОВЪ, ie Velimir).*

1981 PRICE-LIST *"Translated by Glenn Goluska. These are Mayakovsky's first two | published poems & originally appeared in the futurist anthology |* A Slap in the Face of Public Taste *(Moscow, 1912). | 4 pages, 10 by 5 inches. Handset in Bodoni Medium & wood type. | 80 copies printed in black & red on grey Krash paper. April 1977. | Five dollars."*

SPRING 1984 CATALOGUE *"Mayakovsky's first two published poems. | 4 pages. 10 by 5 inches. Handset in Bodoni Medium | and wood type. 80 copies printed in black & red on | grey Krash paper. April 1977. $7".*

SUMMER 1985 LIST *"Out of print."*

THE CANADIAN PRIVATE PRESSES IN PRINT *"Handset in Bodoni Medium and wood type printed in black and red on grey Krash paper using a Vandercook Universal 1 proof press. These are Mayakovsky's first two published poems and originally appeared in the futurist anthology A Slap in the Face of Public Taste (Moscow 1912)," p39.*

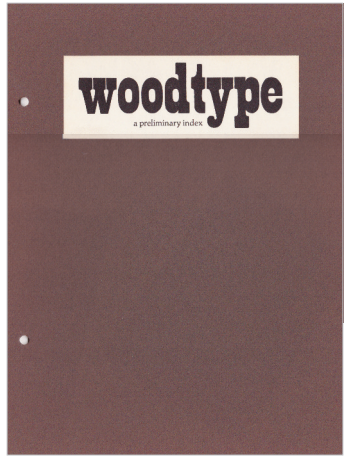


34 **VILLON'S STRAIGHT TIP | TO ALL CROSS COVES | ... | TRANSLATED BY | WILLIAM E. HENLEY**

[2pp] sheet; 496 × 164 mm. Broadsheet with colophon verso, handset in Nicolas Cochin and handprinted black by Glenn on white Strathmore, with two engravings from Mediæval face-cards handcoloured green, red, brown, yellow, orange and rust-red by Anne Goluska. The copy included in the archive was matted and framed at Birganart, 333 Danforth Avenue, Toronto M4K 1N7.

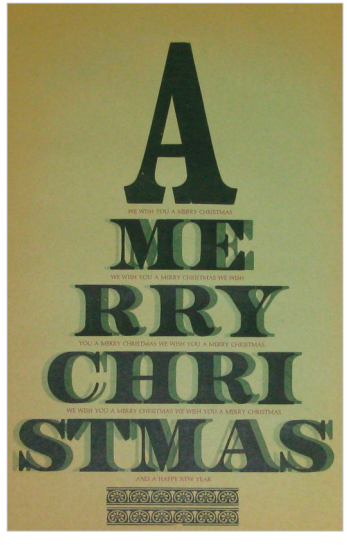
COLOPHON "imprimerie dromadaire | fifty copies july 1977 | [two-hump Bactrian camel]".

The upper valet is "hogier" of spades; the lower, "lancelot" of clubs (also known as "clover jack"). At the time when he collaborated with Robert Louis Stevenson, peg-leg William Ernest Henley (1849–1903) provided the inspiration for his character Long John Silver, before compiling (with John Steven Farmer) the seven-volume dictionary of Slang and Its Analogues Past and Present *(1890) – which primed his sublimation of two of Villon's ballads into contemporary thief-slang. A fit epitome not only for the company the fifteenth-century author kept, but more resonantly, for his compulsion to capture the cant of Coquillard argot in Villon's seminal 'Ballades en Jargon' (the inception of modern bohemian slang). Originally entitled 'De bonne doctrine à ceux de mauvaise vie' or*



'Good Doctrine for a Bad Life', this translation first appeared in book-form in Farmer's subscription anthology, Musa Pedestris: Three Centuries of Canting Songs and Slang Rhymes (1536–1896) *privately printed in Nimeguen (Nijmegen), Holland, late 1896. Glenn omits the chorus epigram, "Tout aux tavernes et aux filles" ("Booze and the blowens cop the lot"), and at line 20 repeats the phrase "mump and gag" (from line 13, meaning "beg and talk"), where the original reads "mug and gag" ("make faces and talk"). His source for the illustrations was Volume 3 Number 4 of Lithopinion: The Graphic Arts and Public Affairs Journal of Local One, Amalgamated Lithographers of America (whole issue 12) edited by Edward Swayduck, Samuel Grafton and Robert Hallock from 113 University Place, New York 10003 (1968). It includes an article with 83 illustrations, titled 'Cards on the Table' (pp19–34), featuring at its head, the companion images incorporated in the broadsheet (with colours altered). Glenn acquired his copy as a remainder (along with other issues priced $1.48 each, marked down from $5), a few blocks north of their place on Markham, at David Mirvish Books on Art, 599 (later 596) Markham Street, Toronto (in operation 1974–2009).*

35 **woodtype | a preliminary index | imprimerie dromadaire toronto**
[35] two-hole punched loose leaves printed recto (last leaf blank), enclosed within punched duplex grey-and-white bristol-board covers, with letterpress cover label; 304 × 229 mm. The type specimens were handprinted black on cream Zephyr Wove, without caption or comment. Acquired unbound; numbered "8" in pencil at the heel of the inner gutter of each cover.
READER, LOVER OF BOOKS VOLUME TWO *"Compiled by Glenn Goluska from the type collection of Imprimerie Dromadaire. Toronto, 1977– . 30.4 × 22.9 cm. 15 copies. Handset in Palatino and a variety of wood faces. Ring-bound within grey board covers. A work in progress, with new pages added as faces are acquired" (p42). None were ever added to this copy.*

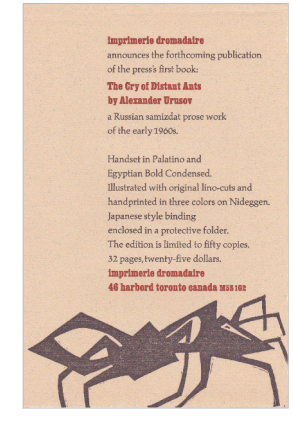


36 **A | WE WISH YOU A MERRY CHRISTMAS | ME | WE WISH YOU A MERRY CHRISTMAS WE WISH | RRY | YOU A MERRY CHRISTMAS WE WISH YOU A MERRY CHRISTMAS | CHRI | WE WISH YOU A MERRY CHRISTMAS WE WISH YOU A MERRY CHRISTMAS | STMAS | AND A HAPPY NEW YEAR [in fir-tree formation]**
Sheet; 558 × 355 mm. Poster handset by Glenn in woodtype and Palatino, handprinted red (lyric) and green (wood display) on pale green newsprint – with all but the initial woodtype character overprinted thrice slightly staggered (effecting visual resonance). Lacking identifying details of date and publisher.

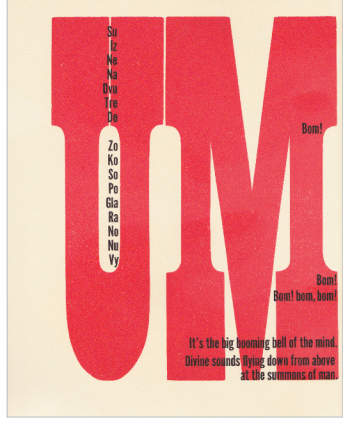
37 **"МЫ приглашаем | Вас на | рождественскую | вечеринКу | в пятницу, 6 января | в 8:00 часов | улица Харборд, [Harbord Street,] No 46 | You are | invited to | a Russian | Christmas | gathering | Friday | 6 January [1978] | at 8:00pm | 46 Harbord | [linocut of a samovar]"**
Sheet; 557 × 102 mm. Broadside handset in a 1901 Berthold Cyrillic version of Herold Condensed, and a somewhat funky art-nouveau grotesk (possibly woodtype) with terminal forms for at least three characters (similar in style in some respects to Art Gothic and Fletcher Gothic), handprinted red on pale green newsprint. First state, shorter and wider; issued flat. NOT DEPICTED.

38 **"МЫ приглашаем | Вас на | рождественскую | вечеринКу | в пятницу, 6 января | в 8:00 часов | улица Харборд, [Harbord Street,] No 46 | You are | invited to | a Russian | Christmas | gathering | Friday | 6 January [1978] | at 8:00pm | 46 Harbord | [linocut of a samovar]"**
Sheet; 559 × 99 mm. Broadside handset in a 1901 Berthold Cyrillic version of Herold Condensed, and a funky art nouveau grotesk (possibly woodtype) with terminal forms for at least three characters (similar in style in some respects to Art Gothic and Fletcher Gothic), handprinted red on pale green newsprint. Second state, longer and narrower; issued folded in thirds.

39 **imprimerie dromadaire | announces the forthcoming publication | of the press's first book: | The Cry of Distant Ants | by Alexander Urusov | a Russian samizdat prose work | of the early 1960s.**
Leaf; 241 × 159 mm. Broadside prospectus handset in Palatino and Egyptian Bold Condensed, handprinted black, rust-red and grey on camel-coloured Nideggen with all edges rough.
TEXT "Handset in Palatino and | Egyptian Bold Condensed. | Illustrated with original lino-cuts and | hand-printed in three colors on Nideggen. | Japanese style binding | enclosed in a protective folder. | The edition is limited to fifty copies, | 32 pages, twenty-five dollars. | imprimerie dromadaire | 46 harbord toronto canada M5S 1G2".



40 **alexander | urusov | the cry | of | distant | ants | imprimerie dromadaire [title-spread]**
[36pp] in three 12pp gatherings, Japanese-sewn across five stab-holes with undyed silk slub-yarn (*insect* noil), in grey Fabriano covers handprinted silver (with flaps bound under), encased in a brown Fabriano-covered board chemise with Japanese paper pastedowns (bearing a rust-red-and-black fan design), a rust and black letterpress cover label, and brown silk ribbon ties; 243 × 162 × 6 mm (codex); 248 × 173 × 10 mm (chemise). The text leaves are handprinted rust-red, silver and black; issued in an unnumbered edition of 50 handbound copies. The cover label of this copy (never tipped-on), is laid in.
COLOPHON "*The Cry of Distant Ants* first appeared in 1965 | in an underground Russian edition, which | was then reproduced in the June 1966 issue | of *Grani* (Frankfurt). The present translation | is by Glenn Goluska. | This book was produced in an edition of | fifty copies by Glenn and Anne Goluska | at imprimerie dromadaire, Toronto. | The types are foundry Palatino and Egyptian | Bold Condensed, handprinted on Nideggen. | We completed this, the first book from | imprimerie dromadaire, in June of 1978."
Written between 1962 and 1965, the text is divided into two parts titled 'Silence' and 'A Multitude of Cries'. 'Silence' incorporates a prelude [pp7–12] terminating with "sad stories | heard during a headache | from the man | bricked up in the wall" (printed rust-red like the titles); and a section titled 'I. THE DISTANT ANT ROAD' [pp13–5]. Part Two includes a prelude concluding with "extracts from the stories | heard from the man | bricked up in the wall" [18–26]; and two sections titled 'II. A NEW APOCALYPSE. ADAGIO' [27–9] and 'III. A LONG NIGHT IN THE ANT HOUSE' (prefaced with "the last story of the man | bricked up in the wall, | the man whose tongue | was torn out by the Gestapo" [30–5]. An *ideological* wall, "…something enormous that radiated a sad light…I was convinced that there was nothing on earth but darkness…". The text is illustrated with ten handprinted silver images (from eight linocuts) – the cover image of the ant recurring three times in the body, across title- and section-title-spreads.



Translated from Soviet Short Stories VOLUME 2 / Советские Рассказы ТОМ 2 [Sovetskie Rasskazy ТОМ 2] *edited by Peter Reddaway, which includes an en-face translation by Bernard Johnson (1968: Penguin, pp128–43).* READER, LOVER OF BOOKS VOLUME TWO *"Translated by Glenn Goluska. With eight lino cut illustrations by Glenn and Anne Goluska. Toronto, 1978. 36p. 24.9 × 15.8 cm. Greyish-brown paper covered folder, lined with rust and black patterned paper, and with brown ribbon ties" (p42).*

"Goluska chooses texts for which he feels a personal sympathy and prefers to print relatively unknown works. His first book, Alexander Urusov's The Cry of Distant Ants *(1978) is a samizdat Russian prose work, which Goluska translated and printed on mould-made Nideggen paper with his own linocut illustrations. The book is bound Japanese-style, with raw silk and enclosed is* [*sic*] *a portfolio lined with patterned Japanese paper and closed with ties: an exceptional first book* [*Marilyn Rueter, 'The Private Press in Canada: A Brief Survey' in* Sticks and Stones: Some Aspects of Canadian Printing History, *p111*]."

"This is a very difficult book to criticize, for it combines the essence of several classical traits in what might well be a disharmonious whole – until one reads the text. Dreamlike images move in and out of consciousness, tableaux well up into focus and dissipate again into an ominous mist, the whole of the action being heavily laden with symbolism. In this miasmic half-world, the incongruities of type-harmony and the time-warp of styles no longer disturb, but rather lend one more shifting dimension to the Kafkaesque text. The Cry of Distant Ants *is impeccably made: the impression, composition (visually adjusted word spacing, mortised punctuation), and the refreshing binding have all been executed with precision of a very high order* [*Paul Hayden Duensing, The Devil's Artisan 3, October 1980, pp13/4 – with the book noted as out of print*]."

"It was a Russian underground publication that I had read when I was studying Russian. I did linocuts for it. I didn't know what I was doing. I remember when Paul Duensing reviewed it for The Devil's Artisan, he commented on the fact that Egyptian Bold Condensed and Palatino were not a usual combination. And we also did a Japanese binding because it was prose and I had enough type for two pages. So rather than doing signature spreads where I would have to accurately cast off, with a Japanese binding I could set two pages at a time and just keep going in order, not worrying about imposition. Anne did the binding [Glenn Goluska in Toronto, *p17*]."

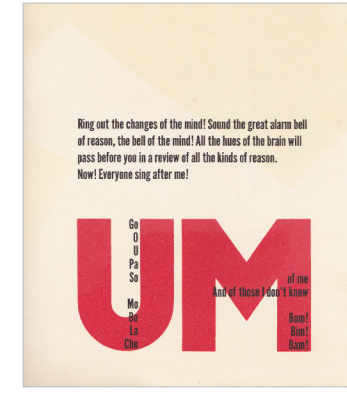
"Aleksandr Urusov, the author of the translated short story on life in a Soviet Gulag, was a member of the group SMOG *(Samoe Molodoe Obshchestvo Geniev, or The Youngest Society of Geniuses). The Russian original first appeared as a samizdat publication in 1965 and was reprinted in the tamizdat journal Grani a year later* [*Tim Klähn, 'Glenn Goluska's Imprimerie Dromadaire: Яussian Influences' in* PJRC *Update No 8, p2*]."

The author's namesake – and possible forebear – Alexander Ivanovich Urusov (Александр Иванович Урусов, 1843–1900) was a seminal influence on the younger generation of Russian Symbolists. However, as Peter Reddaway notes in reference to the author of 'The Cry of Distant Ants' (p274), "His name may be a pseudonym."

41 **velimir khlebnikov | a change-ringing of the mind | (an extract from Zangezi) | imprimerie dromadaire, toronto**

Three press-sheets of cream Tweedweave; 557 × 252 mm. The first three of four sheets comprising the text of the 16pp book. Short the centre sheet [pp7–10], the remaining press-sheets (which could therefore not be bound), were sold together in a flat. There are three copies of the third folio handset in Alternate Gothic and

two wood faces, handprinted red and black [5/6, 11/2], of which two are slightly smudged; two of the second, handset in Alternate Gothic and handprinted black [3/4, 13/4]; and one of the first, handset in Alternate Gothic and handprinted black – recto only, as in the book [1/2, 15/6]. Printed early October 1978.



42 **velimir khlebnikov | a change-ringing of the mind | (an extract from Zangezi) | imprimerie dromadaire, toronto**

[16pp] pamphlet sewn with black thread in red card covers handprinted black; 247 × 222 mm. Text leaves handprinted red and black on rectos, except for the colophon. First state, trimmed shorter.

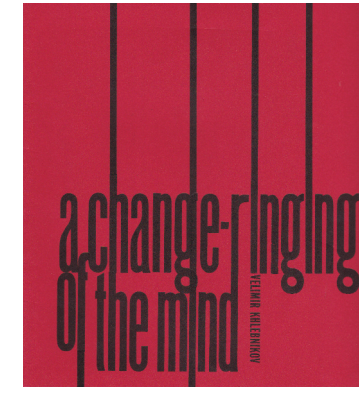
INTRODUCTION "This text originally formed the ninth section of a long experi- | mental work entitled Zangezi, first published in Moscow in 1922. | Here Khlebnikov rings a series of changes on the Russian word | for mind (um, pronounced oohm), adding to it conventional as | well as invented prefixes. His glossary of the resulting neo- | logisms is also included."

COLOPHON "Designed, composed, and printed at imprimerie dromadaire, 46 harbord street, toronto. | Handset in Alternate Gothic and several varieties of wood type. | The papers are Tweedweave and Mayfair. | Seventy-five copies have been printed on the occasion of the Eleventh International | Sound Poetry Festival, October, 1978." The Festival was held in Toronto, 14–21 October 1978.

1981 PRICE-LIST *"A typographic interpretation of Russian futurist 'transrational' | poetry. An extract from* Zangezi *by Velimir Khlebnikov, first pub- | lished in Moscow, 1922. | 8 leaves, 9¾ by 8¾ inches. Handset in Alternate Gothic and five | styles of wood type. 75 copies printed in black and red on ivory | Tweedweave. Sewn into red Mayfair covers. October 1978. | Ten dollars."*

READER, LOVER OF BOOKS VOLUME TWO *"Translated by Glenn Goluska. Toronto, 1978. 8l. 24.8 × 22.2 cm. 75 copies. Handset in Alternate Gothic and a variety of wood types. Red paper covers. Issued on the occasion of the Eleventh International Sound Poetry Festival, October, 1978" (p43).*

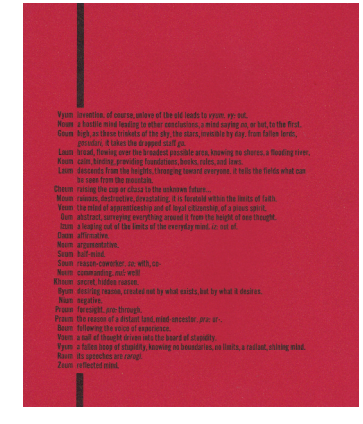
An account of Mark Goldstein's acquisition of a copy at the 2013 Toronto Antiquarian Bookfair (priced $100), appears in The Capilano Review 3.22 (winter 2014), pp132/3.



43 **velimir khlebnikov | a change-ringing of the mind | (an extract from Zangezi) | imprimerie dromadaire, toronto**

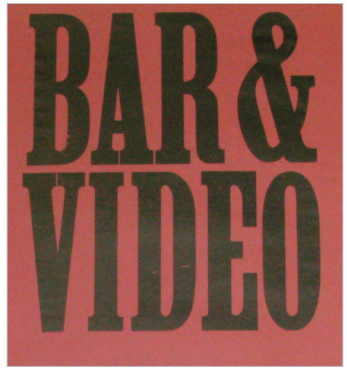
[16pp] pamphlet sewn with black thread in red card covers handprinted black; 248 × 222 mm. Text leaves handprinted red and black on rectos, except for the colophon. Second state (trimmed slightly taller); further distinguished by the inclusion of four unprinted tissue-guards interleaved before each of the third through sixth leaves of the book (preventing the pages bearing red woodtype impressions, from offsetting).

Zangezi (Зангези), *the author's 36pp last book (completed January 1922) – a dramatic poem styled a "supernovel" (сверхновесть) – boasts a cover designed and illustrated by his brother-in-law, Pyotr Miturich, in whose house Khlebnikov died, almost on Glenn's birthday (28 June 1922). A premonition of* Godot *(subtitled by Paul Schmidt, 'A Supersaga in 20 Planes'), it was initially staged a year after the author's death, by the constructivist Vladimir Tatlin. Backwood bellwether Zangezi crescendos (beyond the 'rational' predicate of his first eight siren demos) to the 'mystical' equivocation of 'Om' and 'Um' composing the divine ninth plateau, source of Glenn's translation (Iesu Xrist manifest in the sigil 'IX' – arguably the basis for Cyrillic "zhe").*



44 ПРОЛЕТАРИИ ВСЕХ СТРАН СОЕДИНЯЙТЕСЬ! **[Proletaries of All Countries Join Us!]**
Slip; 62 × 253 mm. Bookmark set in a 1901 Berthold Cyrillic version of Herold Condensed, handprinted black on the orange stock used for the jacket of *The Service* by Paul Quarrington (1978: Coach House Press).

45/6 QUIET! | READINGS IN PROGRESS | DO NOT ENTER
Sheet; 497 × 380 mm. Poster handset in three woodtype faces including William H. Page Wood Type Company French Clarendon and chromatic Page Gothic Ornamented No 2, handprinted black on muscatel Multicolor by Glenn at imprimerie dromadaire.
Produced for posting on the Town Hall door at Innis College during the Coach House Press 'Revenge of Big Sonnet' event (Saturday 9 December 1978) and later on the outhouse door at the press behind Huron Street (1978–98). This copy includes a pencil outline around the "T" in "QUIET", presumably by Glenn. Another copy in hand (much worn) was finally removed from the Coach House 'greenhouse' during renovations (29 June 1998).



47 DEEP DISCOUNT
Sheet; 380 × 660 mm. Poster handset in woodtype handprinted black on muscatel Multicolor by Glenn at imprimerie dromadaire. NOT DEPICTED.
Produced for the book table at the Coach House Press event 'Revenge of Big Sonnet' at Innis College Town Hall (9 December 1978).

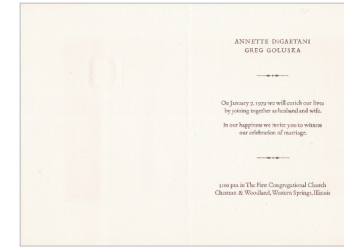
48 BAR & | VIDEO
Sheet; 660 × 380 mm. Poster handset in woodtype handprinted black on muscatel Multicolor by Glenn at imprimerie dromadaire.
Produced for the Coach House Press event 'Revenge of Big Sonnet' at Innis College Town Hall (9 December 1978). The bar and video feed to the performances were located in the adjacent cafeteria.

49 REJOICE!
Sheet; 126 × 660 mm. Landscape broadside handset in woodtype handprinted black and blue on darker muscatel Multicolor stock.
The 1978 dromadaire Christmas greeting (with neither reference to press nor date), designed to be issued folded. Scarce thus, unfolded. *See p453.*

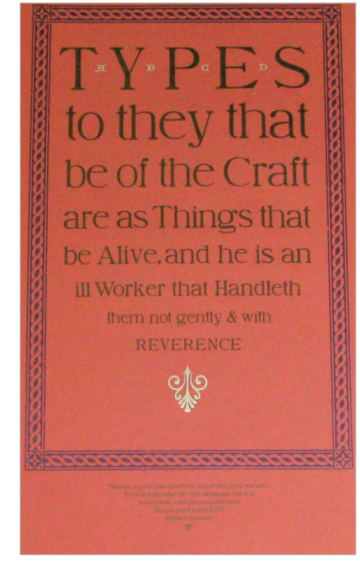
50 REJOICE!
Sheet (unfolded); 127 × 660 mm. Landscape broadside with five folds; 127 × 110 mm (folded). Handset in woodtype terminating in an image of Gabriel blowing his horn, handprinted black and blue on muscatel Multicolor stock. Folded issue, darker wine variant.

51 REJOICE!
Sheet (unfolded); 126 × 660 mm. Landscape broadside with five folds; 126 × 110 mm (folded). Handset in woodtype terminating in an image of Gabriel blowing his horn, handprinted black and blue on muscatel Multicolor stock. Folded issue, lighter wine variant.

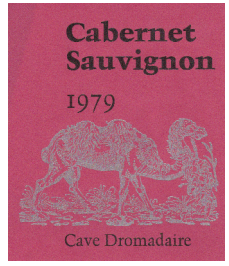
52 ANNETTE | GREG [**separated by a blind-embossed monogram G**]
[4pp] leaflet, unfolded though scored; 158 × 218 mm (unfolded sheet); 158 × 109 mm (folded). An invitation to the wedding of Annette DiGætani and Greg Goluska; set in Bembo, handprinted on Caress Text with fore-edge deckled, in an undisclosed edition of 45 copies.
TEXT "ANNETTE DiGAETANI | GREG GOLUSKA | On January 7, 1979 we will enrich our lives | by joining together as husband and wife. | In our happiness we invite you to witness | our celebration of marriage. | 3:00 pm in The First Congregational Church | Chestnut & Woodland, Western Springs, Illinois".
The first marriage for the elder of Glenn's two younger brothers, Gregory Walter Goluska (26 August 1949) and Annette D. DiGætani (7 April 1951).

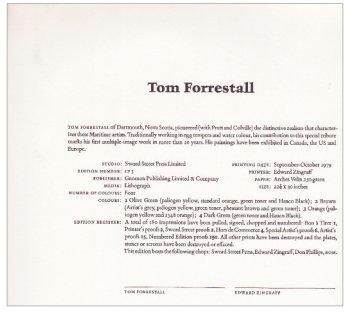


53 TYPES | **to they that | be of the Craft | are as Things that | be Alive, and he is an | ill Worker that handleth | them not gently & with |** REVERENCE
Sheet; 660 × 380 mm. Poster handset in woodtype handprinted black, blue and silver on muscatel Multicolor.
COLOPHON "This poster is printed almost entirely from 'antique' wood type & wood border. | He is an ill worker indeed that would condemn such types to an | untimely death as wall-plaques and coffee-tables. | 100 copies printed in April of 1979 | imprimerie dromadaire".
The quote is purportedly from 'The Mirrour of Prynting', a reportedly spurious takeoff on the encyclopædic Myrrour of the Worlde *printed in 1481 by William Caxton (1422?–91). "William Edwin Rudge provided 'head-quarters' for typographer Bruce Rogers (and later Frederic Warde) in his Mount Vernon pressrooms. On the wall of the room was the motto, 'Types, to they that be of the Craft, are as things that be Alive'." While Daniel Berkeley Updike included it in the chapter 'English Types 1500–1800' in his opus,* Printing Types, Their History, Forms and Use *(1922: Harvard; 1937). More recently, it was also the subject of the first official broadside (beyond occasional ephemera) printed by Will Rueter at The Aliquando Press (1970) – remarkable, considering the second part of the quote, given Glenn's observation of Will at work ("like a bull in a china shop!"* – Glenn Goluska in Toronto, *p14). Produced ostensibly for the first Grimsby Wayzgoose (28/9 April 1979), though possibly also incited by Will's indelible clinic at the dromadaire china shop.*
Latin for "sometime", 'Aliquando' imparts the sense of an intermittent enterprise, Will's intense workload as senior designer at the University of Toronto Press leaving only sporadic opportunities to print at home. The level of concentration required for composing text and designing detailed academic tomes puts a considerable strain not only on the eyes but on the head, leaving little in reserve for moonlighting. This would become a problem for Glenn as well, tethered to the treadmill of the relentless CCA. *I too witnessed Will's intensity, but came to see it as the drive of an overtaxed artist, merely capitalizing every available opportunity. 'Workhorse Will', also a devoted family man with two young sons (not to mention the motive force behind The Devil's Artisan and* CBBAG, *to name only two of his numerous extracurricular initiatives), always had way more balls in the air than anyone else, explaining his haste to make the most of these fleeting windows of 'open' time. Mitigating circumstances surrounding Will's use of Glenn's Vandercook in 1978 are provided on p477 below, see* GE11.
1981 PRICE-LIST *"Poster. 26 by 15 inches. Handset in seven sizes of wood type and wood border. 100 copies printed in black, blue, & silver on Multicolor Muscatel. April 1979. Ten dollars."*



Type cabinets at York University, 1973/4. SHELLEY FREEMAN





1985 BROADSIDE LIST *"26 by 15 inches. Handset in seven sizes of wood type and wood border. 100 copies printed in black, blue, and silver on muscatel Multicolor. April 1979. $15.00".*

54 **Cabernet | Sauvignon | 1979 | Cave Dromadaire**
[2pp] leaf; 133 × 114 mm. Wine label set in Trump Mediæval, handprinted silver and black on muscatel Multicolor, for wine made by Anne (with guidance from Will Rueter).

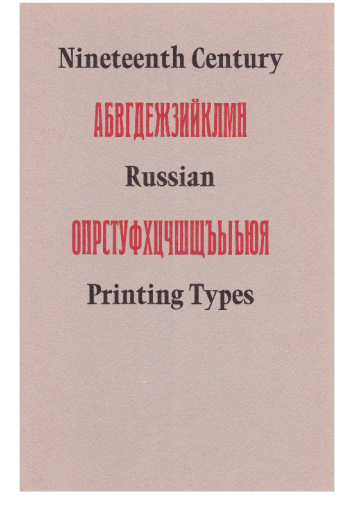
55 **Tom Forrestall | Rita Letendre**
Sheet; 380 × 228 mm. Press-sheet of two justification cards set in Trump Mediæval, handprinted black on white Rives, presumably in an edition slightly in excess of 150 copies.
Jobwork for the Royal Ontario Museum in Toronto – which led to the establishment of The Nightshade Press – to accompany a print limited to 150 copies by each artist (produced September/October 1979). The Forrestall print was lithographed by Edward Zingraff at Sword Street Press, Toronto (established 1978); the Letendre, printed serigraph by Jerry Shiner at The Art Printer, Toronto (1978–86); both published by Gnomon Publishing Limited & Company. The prints were offered with four others (by Abraham Anghik, Ron Bolt, Kenneth Lochhead and Louis de Niverville) under the rubric 'A Tribute to the Royal Ontario Museum'. Gnomon Publishing appears to have been merely an expedient imprint for this project.
SEE THE ARTICLE *in Coach House Newsletter Number Three (August 1977) titled 'Integrated Random Grain Screenless Photography' [pp1/2] where its author 'The Green Parrot' [bpNichol] reports that after Kodak research technician Whitey Rœmer "passed this technique on to Stan Bevington at the Visual Studies Workshop in Rochester in November of 1973", besides producing the David Milne playing cards with random-grain backs, he "also passed this technique along to Jerry Shiner who has developed and used it in fine art photo-silkscreen". In other words, the commission for the justification cards likely resulted from Jerry's association with Stan and bp.*
"*The* Toronto: City Seen *Portfolio was published in 1984 by Jerry Shiner's The Art Printer working in collaboration with David Bolduc, Claude Breeze, Graham Coughtry, Harold Klunder, bpNichol, Paul Sloggett and Jan Winton. Two editions of the series were released: the first edition of 30 copies was available for sale to the public and a second series numbered I–X were printed and editioned as gifts for galleries across the country. In 1985 the Burnaby Art Gallery received number VI of that series. The gallery recently asked Jerry about The Art Printer and the* Toronto: City Seen *portfolio. His response: 'I operated The Art Printer from about 1978 to 1986. During those wonderful years I served as Master Printer for a number of artists, mostly Toronto based but also from away. I occasionally worked as a contract printer for publishers, and also published my own editions.* Toronto: City Seen *was published in honour of the city's sesquicentennial celebrations. I worked with six very different artists to produce six very different serigraphs, and provided the photograph for the colophon (with a lovely little poem by bp nichol). It was a lot of fun for all of us; I presented each of the artists with different tools to use to create the positives needed, sometimes inventing tools as we went along. In some cases we worked from sketches, in others we ended up with work that felt completely free. The edition sold out. While the art coming out of the print shop seemed to have merit, most editions did not sell as well as* Toronto: City Seen. *With a small and growing family, I had to take a second job in the family business, and soon found I couldn't operate the print shop in the evenings and weekends. Reluctantly, I packed or sold the equipment and boxed the remaining prints'."*

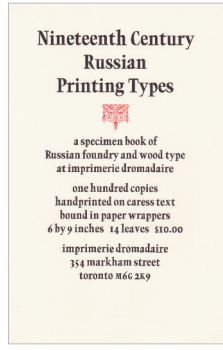
56 WALTER E | GOLUSKA | 1918–1979 [cover]
[4pp] leaflet; 153 × 113 mm. Includes a woodcut by Glenn and memorial verse within by Nikos Kazantzakis.
Walter Edward Goluska Jr (4 July 1918 – 10 August 1979), Glenn's dad, ætat 61. Produced September. LACKING.

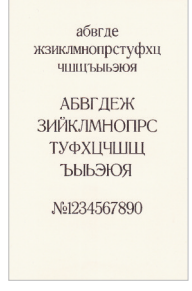
57 "МСАВЄАЬ (КАЗОК) ПРОКЛАЖАЮМСА [MSAVÊAI (KAZOK) PROKLAZHAYUMSA]…"
Leaf; 159 × 107 mm. Lubok Christmas card handprinted black on white Fabriano by Glenn (from a cut), hand-coloured by Anne Goluska. Nothing on the card indicates when or by whom it was produced.
The identical image appears in The Ampersand V9 N4 (Autumn 1989), p6, described as "plate 177 in his copy of Russkia Narododniya Kartinki [*Serge Diaghilev's copy of* Russian Folk Pictures, *1881: D.A. Rovinsky*] [*which*] *consists of an uncolored woodcut – The Bear and the Goat Having Fun – printed in Moscow around 1766. This 29 by 35.5 cm lubok depicts a Russian bear dancing while playing a cornet next to a goat dressed in a sarafan (jumper dress) who provides the percussion by rattling two sets of wooden spoons.* ['*Lubki*' *by Dr Adela Spindler Roatcap, pp1, 4–6*]." *Tenants at 46 Harbord from late February 1975, Anne and Glenn bought their first home in Toronto, October 1979 – a semi-detached house with a covered porch at 354 Markham Street* M6G 2K9.

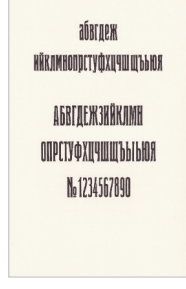
58 **Nine point Linotype Trajanus [at foot]**
Leaf; 172 × 104 mm. Specimen sheet handprinted black on cream Strathmore, without imprint.
Includes quotes by Douglas C. McMurtrie; Emanuel Geibel (in German); and Jean Cocteau (in French) – his celebrated comment that the greatest literary masterwork was no more than an alphabet in disorder, which Glenn employed as the title of another type specimen (1981) – likely influencing its incorporation in The Martyrology BOOK 5 *by bpNichol (1982).*

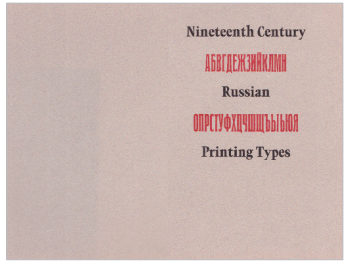
59 **Nineteenth Century | Russian | Printing Types | imprimerie dromadaire**
[28pp] sewn in grey card covers handprinted red and black; 229 × 148 mm. Handset in Trump Semibold Condensed and 11 Cyrillic typefaces with Glenn's prefatory text composed in Linotype Trajanus, and hand-printed black in an edition of 100 copies.
COLOPHON "Designed, composed and printed at imprimerie dromadaire | in an edition of 100 copies, June 1980."
INTRODUCTION "The type in this specimen was acquired as a lot from a Bulgarian newspaper in Toronto. The condition of the type varied from new fonts still in their shipping cartons to type so badly worn as to be almost unusable. All of the faces are on the Didot point system, & height-to-paper varies from face to face, making their usefulness in printing a newspaper somewhat dubious. The type styles all seem to date from the late nineteenth and early twentieth centuries and reflect the dominance of Russian typography by the German typefoundries of Berthold and Lehmann. It is only in the past 30 years that Soviet designers have really begun to create new types to replace these typographic workhorses. The first four faces are all variations on a style called *Literaturnaya,* cut in a Latin alphabet by Berthold in 1899. This De Vinne-like face is still widely used and is available in a complete range of sizes and weights. The following four sans-serifs are all typical of nineteenth-century gothics cast by the St Petersburg branches of the German foundries, and the fifth is an amazing Cyrillic version of Herold Condensed, another Berthold face of 1901. The final two specimens show a wood type Antique, with no manufacturer's imprint, but probably cut by Hamilton."











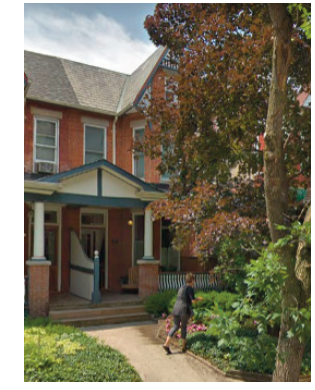
1981 PRICE-LIST *"A specimen book of Russian foundry & wood type at imprimerie dromadaire, with English translations & a preface by the printer. 14 leaves. 9 by 5½ inches. Handset in Trump Semibold Cond. & eleven cyrillic [sic] faces. 100 copies printed on Caress Text. Sewn into grey Krash paper covers. June 1980. Ten dollars."*
READER, LOVER OF BOOKS VOLUME TWO *"With a preface by the printer. Toronto, 1980. 14l. 23 × 14.6 cm. 100 copies. Handset in Trump Semibold Condensed and 11 cyrillic faces with text composed by the printer in Linotype Trajanus. Tan or grey paper covers" (p43).*
THE CANADIAN PRIVATE PRESSES IN PRINT *"A specimen book of Russian foundry and wood type at imprimerie dromadaire with English translations and a preface by the printer…. 14 leaves. 229 × 148 mm. 100 copies. Handset Trump Semibold Condensed and eleven cyrillic faces printed on Caress Text using a Vandercook Universal I proof press. Sewn into grey Krash paper covers [listed at $14, p40]."*
Further identified as "a Cyrillic type specimen book demonstrating eleven typefaces "acquired as a lot from a Bulgarian newspaper in Toronto," which are interspersed with [three] type-related quotations [translated by Glenn] from Nikolai Gogol (1809–1852), Yuri Olesha (1899–1960), and Vladimir Mayakovsky (1893–1930) [Tim Klähn, 'Glenn Goluska's Imprimerie Dromadaire: Яussian Influences' in PJRC Update No 8, p2]."
The type was possibly acquired indirectly through St Cyril & Methody Macedono-Bulgarian Eastern Orthodox Church Cathedral, 237 Sackville Street, via Holy Trinity Russian Orthodox Church, 23 Henry Street (est. 1966), a block south of Glenn's old coffee-house.

60 **Nineteenth Century | Russian | Printing Types**
[2pp] leaf; 229 × 145 mm. Prospectus set in Trump Semibold Condensed (recto) and Cyrillic (verso), handprinted on Caress Text, red and black (recto) and black (verso).
TEXT "a specimen book of | Russian foundry and wood type | at imprimerie dromadaire | one hundred copies | handprinted on caress text | bound in paper wrappers | 6 by 9 inches 14 leaves $10.00 | imprimerie dromadaire | 354 markham street | toronto M6G 2K9".
Two variants (at least), each with a different specimen font verso: this one with the fourth serif face in the book.

61 **Nineteenth Century | Russian | Printing Types**
[2pp] leaf; 229 × 145 mm. Prospectus set in Trump Semibold Condensed (recto) and Cyrillic (verso), handprinted on Caress Text, red and black (recto) and black (verso).
TEXT "a specimen book of | Russian foundry and wood type | at imprimerie dromadaire | one hundred copies | handprinted on caress text | bound in paper wrappers | 6 by 9 inches 14 leaves $10.00 | imprimerie dromadaire | 354 markham street | toronto M6G 2K9".
Two variants (at least), each with a different specimen font verso: this one with the fifth sans-serif face in the book.

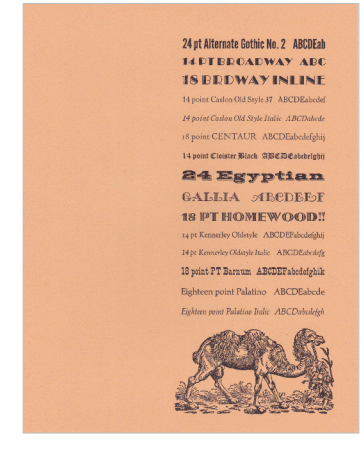
62 **Nineteenth Century | Russian | Printing Types [with upper-case Cyrillic alphabet interlined in red]**
Sheet; 242 × 319 mm. Unfolded and untrimmed cover press-sheet (comprising four faces), set in Trump Semibold Condensed and Cyrillic, handprinted red and black on Grey Krash cardstock (not paper).
Cover trial for the first book produced at 354 Markham, projected initially with card covers.

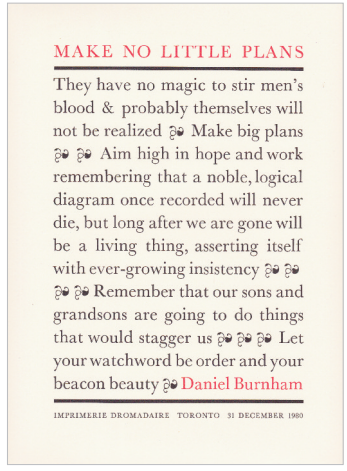
63 **15-line Gothic Ornamented No. 2. This cutting by the Page company, 1850s.**
Broadside; 536 × 216 mm. Undated woodtype specimen sheet, handprinted black and green on cream laid stock (with no indication of place or press).
Another issue was printed black and brown for inclusion in The Devil's Artisan Number Two (summer 1980; produced at Coach House Press in an edition of 200 copies); 532 × 212 mm. NOT DEPICTED.



64 **FALCON | A linotype face designed by WA Dwiggins**
[4pp] leaflet; 229 × 149 mm. Set in Falcon, handprinted red and black on cream Caress Text; with a quote from Dwiggins and brief history of the face from its inception in 1961. Produced September 1980.
Glenn's text concludes with "Our font of 12 point Falcon was found in Mesa, Arizona, in mint condition, and we are pleased to be able to make it more widely known and perhaps even to give it a chance to 'fly' in 1980, the 100th anniversary of the birth of Dwiggins."
COLOPHON "Designed, printed and composed by Glenn Goluska | at imprimerie dromadaire | 354 Markham Street, Toronto, Canada M6G 2K9 | Fifty copies have been printed as a keepsake | for the 1980 meeting of the Typocrafters in Toronto". The penultimate conference organized by Paul Duensing, the 43rd annual meeting of the Typocrafters was held in Toronto early October 1980.
Andrew Steeves, heir to Glenn's Falcon matrices, was unaware of their origin: "There is no record of where [*Glenn*] *acquired the rare Falcon matrices (in three sizes), but the first use I saw of the type was in a private commission book Goluska printed in memory of Samuel Bronfman in the early 1980s called* My Sam [*'The Metal Squad Behind the Deluxe Dwiggins' regarding the collaborative letterpress portfolio,* MSS by WAD, *2017*]."
"We were having problems with long distance leasing of the house in Evanston, even tho it was being handled by a real estate company there. A tenant left and we seized the chance to sell, which prompted us to look for a place to buy in Toronto! We bought 354 Markham Street in October 1979 [AS, *9.VII.19*]." *A few months later, Glenn bought his linotype model 31 caster* [*1955*] *for $1500 installed, from Don K. Black Linecasting Service Ltd, 120 Midwest Road unit 5, Scarborough M1P 3B2 (cf, 'A Linotype for the Home' in Devil's Artisan 4).*
"Also don't know a date for the linotype. It must have been after Glenn made the arrangement with Ron and Serge in the house directly behind us on Palmerston to rent their coach house. He fixed it up, installing insulation, hydro, and a phone (this was the pre-cellphone era). Eventually they sold their property to Ivan Fecan and Sandra Faire who moved in together with her father. After a while they decided they wanted to use the coach house themselves [AS, *9.VII.19*]." *Ivan would go on to become director of programming for* CBC *television (1987) and president and* CEO *of Baton Broadcasting (1996). Glenn and Anne, meanwhile, were forced to find another home for their new pet monster.*

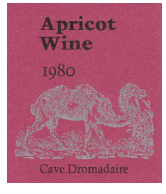
65 **"24 pt Alternate Gothic No. 2 ABCDEab…"**
Broadside; 276 × 214 mm. Undated type specimen sheet of fifteen different fonts, terminating with the image of a two-hump Bactrian camel, handprinted black on camel-coloured Mayfair cardstock.
INCLUDING 14pt Broadway; 18pt Brdway [*sic*] Inline; 14pt Caslon Old Style 37; 14pt Caslon Old Style Italic; 18pt Centaur; 14pt Cloister Black; 24 Egyptian; Gallia; 18pt Homewood; 14pt Kennerley Oldstyle; 14pt Kennerley Oldstyle Italic; 18pt PT Barnum; 18pt Palatino; and 18pt Palatino Italic.
Alternate Gothic was designed by M.F. Benton in 1903 (The Encyclopædia of Type Faces, *p247*).

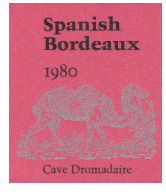


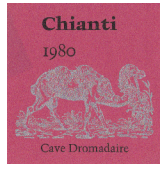

MAKE NO LITTLE PLANS

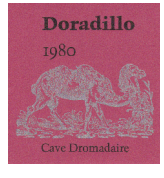
They have no magic to stir men's blood & probably themselves will not be realized ❧ Make big plans ❧ ❧ Aim high in hope and work remembering that a noble, logical diagram once recorded will never die, but long after we are gone will be a living thing, asserting itself with ever-growing insistency ❧ ❧ ❧ ❧ Remember that our sons and grandsons are going to do things that would stagger us ❧ ❧ ❧ Let your watchword be order and your beacon beauty ❧ Daniel Burnham

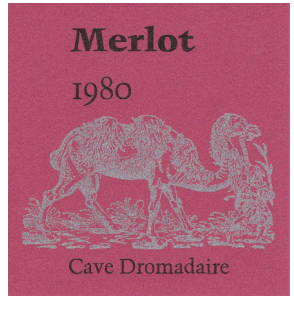
IMPRIMERIE DROMADAIRE TORONTO 31 DECEMBER 1980











66 **"24 pt Alternate Gothic No. 2 ABCDE ab…"**
Broadside; 277 × 179 mm. Undated type specimen sheet of fifteen different fonts, terminating with the image of a two-hump Bactrian camel, handprinted black on cream Zephyr Laid paper.
INCLUDING 14pt Broadway; 18pt Brdway [*sic*] Inline; 14pt Caslon Old Style 37; 14pt Caslon Old Style Italic; 18pt Centaur; 14pt Cloister Black; 24 Egyptian; Gallia; 18pt Homewood; 14pt Kennerley Oldstyle; 14pt Kennerley Oldstyle Italic; 18pt PT Barnum; 18pt Palatino; and 18pt Palatino Italic. NOT DEPICTED.
Centred on the sheet, unlike the card variant. Three copies: one complete and two with various lines sliced out by Glenn.

67 **MAKE NO LITTLE PLANS | … | Daniel Burnham**
Sheet; 317 × 228 mm. Broadside handset in Baskerville, handprinted red and black on Caress Text in an undisclosed edition of 100 copies.
COLOPHON "IMPRIMERIE DROMADAIRE TORONTO 31 DECEMBER 1980".
Iconic Chicago architect Daniel Hudson Burnham (1846–1912), responsible for one of the earliest American sky-scrapers, was also a pioneer in city-planning in America (with his Plan of Chicago, *1909). The text of the present broadside epitomizes the spirit of the early Chicago School of architects, which greatly influenced modern design (a point of pride for Glenn).*
INJUNCTION *"Let your watchword be order and your beacon beauty."*
1985 BROADSIDE LIST *"Stirring words from this famous architect & author of a monumental plan for the city of Chicago. 12½ by 9 inches. Handset in Baskerville. 100 copies printed in black & red on Caress Text. December 1980. $5.00".*

68 **Apricot | Wine | 1980 | Cave Dromadaire**
Leaf; 133 × 114 mm. Wine label set in Trump Mediæval, handprinted silver and black on muscatel Multicolor.

69 **Chianti | 1980 | Cave Dromadaire**
Leaf; 120 × 114 mm. Wine label set in Trump Mediæval, handprinted silver and black on muscatel Multicolor.

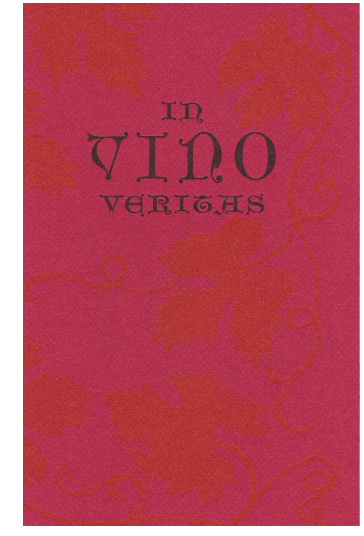
70 **Doradillo | 1980 | Cave Dromadaire**
Leaf; 120 × 114 mm. Wine label set in Trump Mediæval, handprinted silver and black on muscatel Multicolor.

71 **Merlot | 1980 | Cave Dromadaire**
Leaf; 120 × 114 mm. Wine label set in Trump Mediæval, handprinted silver and black on muscatel Multicolor.

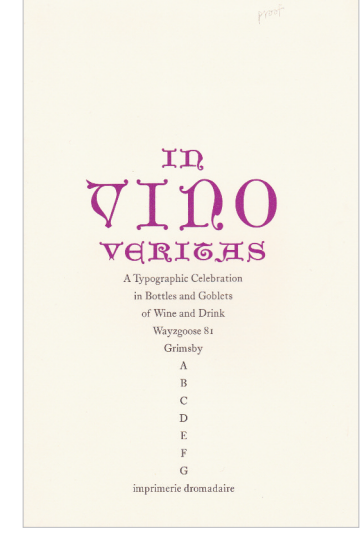
72 **Spanish Bordeaux | 1980 | Cave Dromadaire**
Leaf; 133 × 114 mm. Wine label set in Trump Mediæval, handprinted silver and black on muscatel Multicolor.

73 **In | Vino | Veritas | A Typographic Celebration | in Bottles and Goblets | of Wine and Drink | Wayzgoose 81 | Grimsby | A | B | C | D | E | F | G | imprimerie dromadaire**
[8pp] pamphlet sewn in letterpress card covers; 219 × 140 mm. Cover and title-page printed purple and black.
COLOPHON "Designed, composed, printed and bottled at imprimerie dromadaire, Toronto, in February of 1981. Composed in Linotype Caslon 137, Falcon, and Trajanus, with Missal Initials on the title page. Two hundred

copies have been printed, of which the first seventy-five are reserved for inclusion in The Wayzgoose Anthology, 1981. The sources of the texts and their fanciful forms are: 1.'The Song of the Decanter', anonymous, from *A Whimsey Anthology,* edited by Carolyn Wells, New York, 1963; 2. Proverbs XXIII: 29–32, also from *A Whimsey Anthology;* 3–4. Bottle and glass by Panard (d. 1765), as reproduced in *Œuvres choisies,* Armand Gouffe, Paris, 1803; & 5–6. Bottle & glass by Pierre Capelle, from *Contes, anecdotes, chansons et poésies diverses de Capelle, fondateur sociétaire du Caveau moderne,* Paris, 1818. *Rions, aimons, buvons, et imprimons!* ["Laugh, love, swill and make a lasting impression!"] imprimerie dromadaire".
1981 PRICE-LIST *"A typographic celebration of wine and drink. Six poems on wine | composed in the shape of bottles and goblets. | 8 pages. 8½ by 5½ inches. Machineset at imprimerie dromadaire | in Linotype Caslon 137, Falcon, & Trajanus, with Missal Initials | on the cover and title page. 200 copies printed in black and purple | on Caress text. Sewn into red Tweedweave covers with a linocut | decoration by Anne Goluska. 75 copies were issued for inclusion | in the Wayzgoose Anthology, Grimsby, 1981. Ten dollars."*
SPRING 1984 CATALOGUE "In Vino Veritas | *Six poems composed in the shapes of bottles & goblets. | 8 pages. 8½ by 5½ inches. Various Linotype faces. | 100 copies printed in black & purple on Caress Text. | Sewn into red Tweedweave covers with a lino-cut | decoration by Anne Goluska. February 1981. $14".*
THE CANADIAN PRIVATE PRESSES IN PRINT *"A typographic celebration in bottles and goblets of wine and drink….8 pages. 216 × 140 mm. 200 copies. Machineset Linotype Caslon 137, Falcon and Trajanus with Missal Initials on cover and title page printed on Caress Text using a Vandercook Universal I proof press. Sewn into red Tweedweave covers with a linocut decoration by Anne Goluska. Six poems on wine, by various authors, composed in the shapes of bottles and goblets. 75 copies were issued for inclusion in the Wayzgoose Anthology, Grimsby 1981" (p40).*

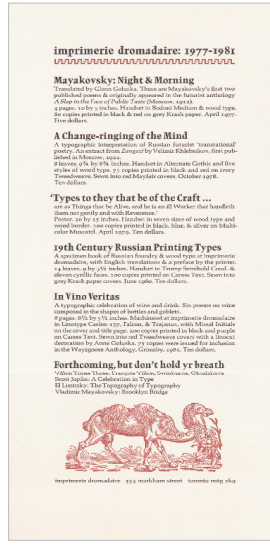


74 **In | Vino | Veritas | A Typographic Celebration | in Bottles and Goblets | of Wine and Drink | Wayzgoose 81 | Grimsby | A | B | C | D | E | F | G | imprimerie dromadaire**
Unbound [8pp] pamphlet; 218 × 139 mm. Set in Linotype Caslon 137, Falcon, and Trajanus, with Missal Initials on the two-colour title page, handprinted on Caress Text.
Unbound early trial proof copy, with text composed 20 mm lower on the page.



75 **In | Vino | Veritas**
Sheet; 240 × 320 mm. Unfolded and untrimmed cover press-sheet; handset Missal Initials handprinted black on red Tweedweave, with uncredited linocut by Anne Goluska beneath, in red. NOT DEPICTED.
Not Bradley's Missal Initials, the first two lines identifiable with the later digital Gothic Initials III, the third with a Mediæval or Lombardic Uncial close to Alter Littera, Caxton Missal or Psalterium.

76 **imprimerie dromadaire: 1977–1981**
Sheet; 431 × 178 mm. Broadside price-list for five books, set in Palatino and Trump Semibold Condensed, handprinted black and rust on cream Zephyr Laid.
INCLUDING *Night & Morning* by Mayakovsky; *A Change-ringing of the Mind* by Velimir Khlebnikov; 'Types to they that be of the craft…'; *19th Century Russian Printing Types;* and *In Vino Veritas.* With four others described as "Forthcoming, but don't hold yr breath": *Villon Times Three:* François Villon, Swinburne,


imprimerie dromadaire: 1977-1981

Mayakovsky: Night & Morning

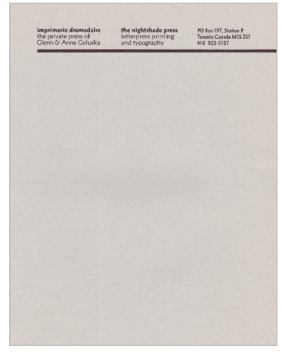
A Change-ringing of the Mind

'Types to they that be of the Craft ...

19th Century Russian Printing Types

In Vino Veritas

Forthcoming, but don't hold yr breath


imprimerie dromadaire the private press of Glenn & Anne Goluska

the nightshade press letterpress printing and typography

PO Box 197, Station P Toronto Canada M5S 2S7 416 923-5187

imprimerie dromadaire ❦❦❦ the nightshade press

❦❦ PO Box 197, Station P, Toronto Canada M5S 2S7

Okudzhava; Scott Joplin: *A Celebration in Type;* El Lissitsky: [*sic*] *The Topography of Typography;* and Vladimir Mayakovsky: *Brooklyn Bridge.* Addressed at foot: 354 Markham Street, Toronto M6G 2K9. Precise date uncertain.

77 **imprimerie dromadaire | the private press of | Glenn and Anne Goluska | the nightshade press | letterpress printing | and typography | PO Box 197, Station P | Toronto, Canada M5S 2S7 | 416 923-5187**
Leaf; 278 × 216 mm. Letterhead machineset in Metroblack No 2, Metro Medium No 2 and Metrothin No 2, handprinted on grey Gilbert Oxford stock. Date uncertain.
Dwiggins's first typeface (designed in 1929 for Linotype) – inaugurating his involvement in type design.

78 **imprimerie dromadaire | the nightshade press | PO Box 197, Station P | Toronto, Canada M5S 2S7 | [dromedary ornament]**
Envelope; 278 × 216 mm. Business envelope with top flap, machineset in Metro Bold, handprinted on grey Gilbert Oxford laid stock. Date uncertain.

79 **imprimerie dromadaire [three camel ornaments] the nightshade press | [long jagged rule] | [long jagged rule] | [camel ornament] PO Box 197, Station P, Toronto Canada M5S 2S7**
Leaf; 103 × 127 mm. Shipping label machineset in Metro Bold, handprinted black on grey stock. Date uncertain. NOT DEPICTED.

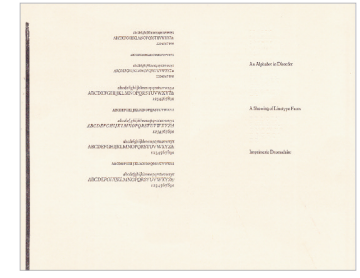
80 **imprimerie dromadaire [three camel ornaments] the nightshade press | [long jagged rule] | [long jagged rule] | [camel ornament] PO Box 197, Station P, Toronto Canada M5S 2S7**
Leaf; 231 × 126 mm. Untrimmed press-sheet of label, machineset in Metro Bold, handprinted black on grey stock. Date uncertain. NOT DEPICTED.

81 **imprimerie dromadaire [three camel ornaments] the nightshade press | [long jagged rule] | [long jagged rule] | [camel ornament] PO Box 197, Station P, Toronto Canada M5S 2S7**
Leaf; 83 × 127 mm. Shipping label machineset in Metro Bold, handprinted brown on grey stock.

82 **An Alphabet in Disorder | A Showing of Linotype Faces | Imprimerie Dromadaire**
[4pp] leaflet; 250 × 325 mm. Machine-set and handprinted black and blind on off-white Mayfair. Illustrating roman and italic fonts of: Trajanus (9 point); Caslon 137 (12 point); and Falcon (12 point).
Including excerpts from Robert Massin's Letter and Image *(1970) with the title taken from Jean Cocteau's epigram, "The greatest literary masterpiece is no more than an alphabet in disorder" (also appearing as an epigraph to the roughly-contemporaneous* Martyrology BOOK 5 *by bpNichol, 1982: Coach House Press).*

83 **An Alphabet in Disorder | A Showing of Linotype Faces | Imprimerie Dromadaire**
Unfolded and untrimmed press-sheet (comprising four pages) with register bars; 250 × 325 mm. Machine-set and handprinted black and blind on off-white Mayfair. Illustrating roman and italic fonts of: Trajanus (9 point); Caslon 137 (12 point); and Falcon (12 point).
NOTE *that in his Massey College list, Glenn could neither recollect the month in which he completed this leaflet, nor how many copies were realized (typing two question marks beside the entry).*

84 **An Alphabet in Disorder | A Showing of Linotype Faces | Imprimerie Dromadaire**
[4pp] leaflet; 210 × 127 mm. Devil's Artisan insert fascicule handprinted black and blind on orange cardstock. Illustrating roman and italic fonts of: Trajanus (9 point); Caslon 137 (12 point); and Falcon (12 point).
NOTE *that the impression of the discrete issue on cream stock rests 6 mm lower than that of the orange variant – the baseline of the title being 14 picas (59 mm) from the crown, while that of the insert measures 12.5 picas (53 mm). Both issues however were in fact employed as inserts to The Devil's Artisan Number Four (spring 1981), presumably to make up for a shortage of the orange variant.*

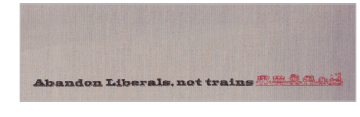


85 **[Bodoni wood-block alphabet specimen proof]**
Sheet; 320 × 228 mm. Waster Zephyr Wove leaf (offset recto with two pages of Writers' Development Trust details – referring to all ten resource guides produced at Coach House Press, 1977–81); with a rectangle verso comprised of 28 dropped-out woodblock letters handprinted black by Glenn in duplicate.

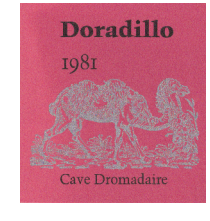
86 CHICAGO
Landscape broadside; 328 × 448 mm. Set in woodtype and Linotype Trade Gothic Extra-Condensed, printed black and silver on red Mayfair, early October.
COLOPHON "This keepsake for the 1981 | meeting of the Typocrafters | in Chicago has been designed, | composed, and printed at | imprimerie dromadaire, | Toronto, by Glenn Goluska, | born in Chicago, 1947."
1985 BROADSIDE LIST *"A varied selection of quotes and comments on the city, ranging from Sarah Bernhardt to Mayor Daley [22 in all]. 13 by 17½ inches. Set in Linotype Trade Gothic X-Cond. and wood type. 100 copies printed in black and silver on red Mayfair. October 1981. $10.00".*
Another of Glenn's ongoing ambassadorial tributes to his hometown. The 44th Typocrafters conference was held 16–8 October. Delivered to the shop, 1 December 1981.

87 **Abandon Liberals, not trains**
Slip; 328 × 82 mm. Broadside handset in Egyptian Extended Shaded, printed red and black on light grey Curtis Linen, October 1981; wider variant from a total undisclosed edition of 100 copies.

88 **Abandon Liberals, not trains**
Slip; 328 × 76 mm. Broadside handset in Egyptian Extended Shaded, handprinted red and black on dark grey Curtis Linen, October 1981; narrower variant from a total edition of 100 copies. NOT DEPICTED.
1985 BROADSIDE LIST *"Bookmark protesting Canada's now defeated Liberal party's policy of reducing passenger train service. 3 by 13 inches. Handset in Egyptian Extended Shaded with antique printer's trains. 100 copies printed in black & red on grey Curtis Linen. 1981. $2.50".*

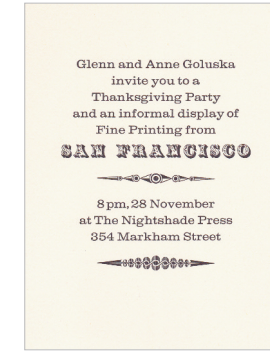


89 **Doradillo | 1981 | Cave Dromadaire**
Leaf; 121 × 114 mm. Wine label set in Trump Mediæval, handprinted silver and black on muscatel Multicolor.



90/1 **"Glenn and Anne Goluska | invite you to a | Thanksgiving Party | and an informal display of | Fine Printing from | SAN FRANCISCO | 8pm, 28 November | at The Nightshade Press | 354 Markham Street"**
Card; 152 × 115 mm. Invitation set in Clarendon and a decorated shaded carnival face, handprinted black on off-white card stock. Two copies, one in deckled envelope (as mailed).

92 **"Glenn and Anne Goluska | invite you to a | Thanksgiving Party | and an informal display of | Fine Printing from | SAN FRANCISCO | 8pm, 28 November | at The Nightshade Press | 354 Markham Street"**
Card; 152 × 114 mm. Invitation set in Clarendon and a decorated shaded carnival face, handprinted black on off-white card stock (trimmed narrower).
"Re Glenn's trip to California, I joined him after he finished his course. Glenn acquired lots of broadsides and private press books, including the "shower cap" book (bound in a multi coloured spotted shower cap) [AS, 10.VII.19]." The third annual Summer Book Arts Workshops (1981) at California College of Arts and Crafts (5212 Broadway at College Avenue, Oakland 94618), were directed by Betsy Davids and her husband James Petrillo (Rebis Press). They had both performed at A Space in Toronto, Friday 6 October 1978, as a warm-up to the 11th Annual International Festival of Sound Poetry (14–21 October), for which Glenn designed the poster.



93/4 **"little tree…" | … | e.e. cummings**
Broadside designed as a [4pp] leaflet; 235 × 200 mm (unfolded); 235 × 100 mm (folded). Set in Falcon in the shape of a Christmas tree, handprinted black, red and green on Caress Text.
Issued as the press Christmas card late December 1981, without imprint, date or place (out of diffidence in not having secured permission). Reprints the second of two 'Chansons Innocentes' from the poet's third book of poems, XLI POEMS *(1925). Two copies, one in plain mustard laid envelope inscribed "Nicky" in red.*

95 **A day in the life of Eric Gill, stonecutter | EG [two-colour woodtype monogram]**
[4pp] leaflet handprinted red and black on cream Mohawk Superfine; 190 × 133 mm.
COLOPHON "This extract from *The Necessity of Belief* is hand- | set in 14pt Perpetua & printed on Mohawk | Superfine. Five hundred copies have been | printed to celebrate the 100th anniversary of | the birth of Eric Gill, born 22 February 1882. | Designed, composed, and printed at | imprimerie dromadaire, February 1982."
1985 BROADSIDE LIST *"An extract from* The Necessity of Belief *by Eric Gill, printed to celebrate the 100th anniversary of his birth. 4 pages. 7½ by 5¼ inches. Handset in Perpetua & wood type. 500 copies printed in black & red on Mohawk Superfine. February 1982. $5.00".*
300 copies were reserved for the insert to The Devil's Artisan Number Seven (dated 1981 but issued 1982).

96 **YARD | SALE | 354 MARKHAM | 10–5 | JUNE 26**
Sheet; 639 × 203 mm. Broadside set in four wood faces handprinted red, and Clarendon handprinted black on camel-coloured stock.
Produced for Glenn's 35th birthday party, Sunday 26 June 1982; a propitious day for treating neighbours to the spoils of the Goluska household's offbeat tastes. Included in the yard and on the porch: "herbs, books, wood type, kitchen utensils, pump organ, antiques & collectibles" – not your usual jetsom from a typical block along domestic Markham north of College.

97 **НЕБОМ ЕДИНЫМ ЖИВ ЧЕЛОВЕК ["nebom edinym zhiv chelovek" or "man lives by sky alone"] [Andrei Voznesensky]**
Sheet; 220 × 270 mm. Broadside machine- and handset in Trajanus and Cyrillic, handprinted sky blue on handmade deckled Imago paper with butterfly watermark.
COLOPHON "five copies handprinted at imprimerie dromadaire to celebrate Andrei Voznesensky's visit to Toronto, October 1982". He read Sunday the 24th in the Third International Authors Festival at Harbourfront.
NOTE *that the colophon leads into the author's latin initials ingeniously stylized (appropriately) with a flight of 55 swallow ornaments.*
Reprinting the refrain from the poem 'Васильки Шагала' ['Chagall's Cornflowers'] from Дубовый Лист Виолончельны [Dubovy List Violonchelny] *Moscow, 1975, appearing for the first time in English in the collection* Nostalgia for the Present, *1978: Doubleday, pp12–5. Heir to Mayakovsky and Pasternak, Andrei Andreyevich Voznesensky (1933–2010), Russia's intrepid 'beat' ambassador, died the year before Glenn.*
"Written in 1973, at the time of Chagall's first return to Russia after his emigration in 1922, the poem was first published in Sovetskaya Molodezh' (Riga: July 8, 1973), and also in Yunost' (No 9, 1973). The text here is from the collection Dubovy list violonchelny *(Moscow, 1975). At his poetry readings, Voznesensky describes how tears came to Chagall's eyes when, during a visit to Peredelkino [the village near Moscow where many Soviet writers have houses], he received a bouquet of cornflowers. The flowers reminded Chagall of his childhood in Vitebsk. Voznesensky has been severely criticized in the Soviet press for this poem. Yuri Seleznev in Almanakh poezii for 1977 mentioned in a footnote that Chagall had decorated the ceiling of the Knesset in Jerusalem, thereby implying the impropriety of Voznesensky's praising an artist with "Zionist" sympathies. Chagall did an illustration for [Voznesensky's] "The Call of the Lake" [which describes how the site of a massacre of Jews by the Nazis in World War II has been converted into an amusement park]. "Man lives by sky alone": The biblical allusion is even clearer in the original, for* nebom *("by sky") rhymes with* khlebom *("by bread")"— 'Notes' by Vera Dunham and Max Hayward, p332; supplemented with excerpts from their notes to the poem (p260) from the English collection in which it first appeared,* Nostalgia for the Present.

98 **YARD | SALE | 354 Markham | Saturday 6 Nov. | 11 to 3**
Sheet; 329 × 155 mm. Broadside machineset in Tourist Gothic and handset in wood type, handprinted black on charcoal Tweedweave in a small edition (likely about 50 copies).
NOTE *the "A" in "SALE" is inverted – an 'easel' casting the infectious shadow of 'creativity' from the yard.*
"We heard about the stable at 105R Major Street through Cathy Forgey and Clifford [James] who were friends of the owners. The place had been sold and they were packing up to move to Atlin BC when the sale fell through. It was a former Charlie Pachter property that the then owners had first rented then bought from him. They had fixed it up with a neat, nicely finished apartment upstairs and another bachelor apartment downstairs in the back (where Nelson Adams now lives). The lane side of the main floor was pretty rough (they used it for a garage). Glenn thought it would be perfect for the linotype and print shop. We arranged to rent it by the month until we could sell Markham Street and complete the purchase. We moved in around July 1st [1982] in time to watch the [Canada Day] fireworks from the roof. Nelson came over to join us for dinner. We got possession of the stable July

1982 but continued to live on Markham Street until it was sold, which took some time. We initially listed Markham Street with a friend recently turned agent who lived in the Beaches; the first listing she arranged appeared in the wrong section of the real estate MLS paper that used to be available on the street. It showed our house in Scarborough (ie, Markham Road). She was unsuccessful in selling our house, so we listed it with other agents. We split our time between both spaces til we could finally move. Hence the various parties, yard sales and DA address [AS, 10.VII.19]."

99 **"When the rags are picked, and the paper is made…"**
Leaf; 217 × 126 mm. Broadside handset in Modern Condensed and Clarendon Book, handprinted red and black on handmade Imago Paper with deckled top and bottom edges. Variant on heavier-weight stock.
1985 BROADSIDE LIST *"From a children's card game, Boston, 1846. 8¾ by 5 inches. Handset in Modern Condensed & Clarendon Book, with a nineteenth-century wood engraving. 50 copies printed in black & red on paper handmade at the Imago Paper Mill. November 1982. $5.00".*

100 **"When the rags are picked, and the paper is made…"**
Leaf; 222 × 127 mm. Broadside handset in Modern Condensed and Clarendon Book, handprinted red and black on handmade Imago Paper with deckled top and bottom edges. Variant on lighter-weight stock.
1985 BROADSIDE LIST *"From a children's card game, Boston, 1846. 8¾ by 5 inches. Handset in Modern Condensed & Clarendon Book, with a nineteenth-century wood engraving. 50 copies printed in black & red on paper handmade at the Imago Paper Mill. November 1982. $5.00".* NOT DEPICTED.

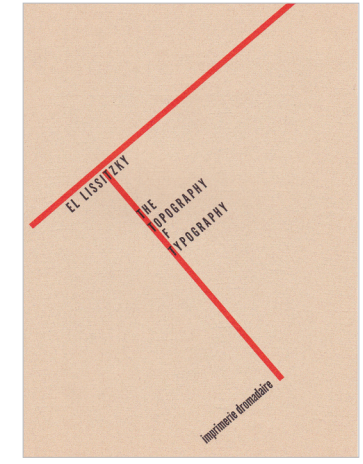
101 **THANKSGIVING | PARTY | 25 | NOV**
Sheet; 443 × 180 mm. Untrimmed press-sheet, handset with wood type and ornaments, handprinted red on camel-coloured Mayfair. NOT DEPICTED.
The final party at 354 Markham Street, 1982.

102 **THANKSGIVING | PARTY | 25 | NOV**
Sheet; 367 × 179 mm. Poster handset with wood type and ornaments, handprinted red on camel-tone Mayfair.
Lacking address or identifying details, it was presumably intended solely as a keepsake for those in attendance, rather than being mailed or posted.

103 **Australian Bordeaux | 1982 | Cave Dromadaire**
Leaf; 133 × 114 mm. Wine label set in Trump Mediæval, handprinted on muscatel Multicolor. LACKING.

104 **"Glenn and Anne Goluska, imprimerie dromadaire, | the Nightshade Press, and one cat, have all moved | to a former dairy stable in time for Christmas, there to | live and print…"**
[4pp] leaflet; 118 × 145 mm. Folded change-of-address Christmas card set in Palatino Bold, handprinted black on camel-coloured Nideggen late December, with Glenn's woodblock cover illustration of the Stable, 105 (rear) Major Street. Issued in an unprinted white bond envelope with flap at top.
Sale of the house at 354 Markham concluded, Anne and Glenn finally moved the remainder of their possessions into the new place (preceded earlier by the cat and printing equipment, which Beast considered her private lounge). Delivered to the shop, 20 January 1983.

105 **EL LISSITZKY | THE | TOPOGRAPHY | F [*sic*] | TYPOGRAPHY | imprimerie dromadaire**
Unfolded press-sheet; 278 × 411 mm. Set in Alternate Gothic, Trade Gothic Extra Condensed and wood type, handprinted red, black and yellow on camel-coloured Nideggen. NOT DEPICTED.
COLOPHON "translated, designed, composed, & vandercooked by glenn goluska at imprimerie dromadaire, toronto, january 1983".
NOTE *that the "o" in "" in the title, is meant to double for the "o" in "of" (read vertically).*

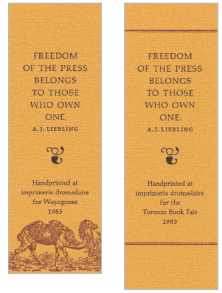


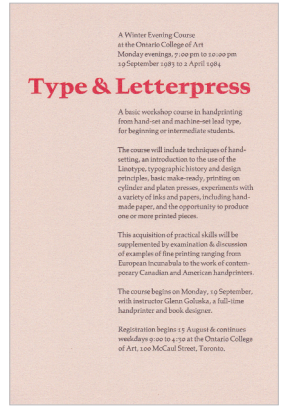
106 **EL LISSITZKY | THE | | F [*sic*] | TYPOGRAPHY | imprimerie dromadaire**
[4pp] leaflet; 278 × 205 mm. Set in Alternate Gothic, Trade Gothic Extra Condensed and wood type, handprinted red, black and yellow on camel-coloured Nideggen.
COLOPHON "translated, designed, composed, & vandercooked by glenn goluska at imprimerie dromadaire, toronto, january 1983".
SPRING 1984 CATALOGUE *"El Lissitzky:* The of Typography *| 4 pages. 11 by 8 inches. Composed in Linotype Trade | Gothic Cond., handset Alternate Gothic, and various | wood types. 75 copies printed in black, red, & yellow | on mouldmade Nideggen. January 1983. $14".*
THE CANADIAN PRIVATE PRESSES IN PRINT *(p40) "4 pages. 279 × 203 mm. 75 copies. Hand and machineset Alternate Gothic, Trade Gothic Extra Condensed and wood type printed on Nideggen paper using a Vandercook Universal I proof press."*
Six copies delivered to the shop by Glenn, 3 February 1983, $60.

107 **THE | OPERA | AIN'T OVER | TILL THE | FAT | LADY | SINGS! | [dromedary ornament]**
Sheet; 503 × 274 mm. Poster handset in woodtype, Beaumarchais and Extended Clarendon Shaded, handprinted red and black on yellow stock.
1985 BROADSIDE LIST "American folk wisdom. 19¾ by 10¾ inches. Handset in seven varieties of wood and metal type. 100 copies printed in black and red on yellow Mayfair. 1983. $10.00".
The "well-upholstered" valkyrie Brünnhilde closes the Götterdämmerung *(or* Twilight of the Gods*), the five-hour fourth and final opera in Richard Wagner's 1876 Ring Cycle* (Der Ring des Nibelungen), *with a twenty-minute finale culminating in the destruction of Valhala. However Glenn's reference to "American folk wisdom" arguably alludes to the popularity of the phrase among sports commentators of the 70s; or earlier derivatives attributed to southern evangelicals: "It ain't over till the fat lady sings the blues" and "Church ain't out till the fat lady sings".*

108 **FREEDOM | OF THE PRESS | BELONGS | TO THOSE | WHO OWN | ONE. | A. J. LIEBLING**
Bookmark; 145 × 51 mm. Set in Aldus, handprinted black and brown on mustard Byronic, April 1983.
COLOPHON "Handprinted at imprimerie dromadaire for Wayzgoose 1983 [followed by a Bactrian camel cut]".
The fifth annual Wayzgoose was held in Grimsby, Saturday 23 April 1983.

109 **FREEDOM | OF THE PRESS | BELONGS | TO THOSE | WHO OWN | ONE. | A. J. LIEBLING**
Bookmark; 153 × 51 mm. Set in Aldus, handprinted black and brown on mustard Byronic, April 1983.
COLOPHON "Handprinted at imprimerie dromadaire for the Toronto Book Fair 1983".
The 14th Toronto Antiquarian Bookfair was held at the St Lawrence Market, 10–12 May 1983.





110 FREEDOM | OF THE PRESS | BELONGS | TO THOSE | WHO OWN | ONE. | A. J. LIEBLING
Press-sheet of four bookmarks; 153 × 202 mm. Text by A.J. Liebling set in Aldus, handprinted brown and black on mustard Byronic.
COLOPHON "Handprinted at | imprimerie dromadaire | for the | Toronto Book Fair | 1983".

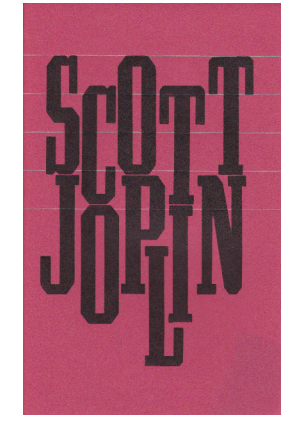
111 **Type & Letterpress**
Broadside; 244 × 165 mm. Set in Palatino and Trump Mediæval Extra Bold, handprinted red and black on camel-coloured Mayfair. A prospectus produced mid-summer in an undisclosed edition of 100 copies.
OUTLINING "A Winter Evening Course | at the Ontario College of Art | Monday evenings, 7:00 pm to 10:00 pm | 19 September 1983 to 2 April 1984 | … | The course begins on Monday, 19 September, | with instructor Glenn Goluska, a full-time | handprinter and book designer. | Registration begins 15 August & continues | weekdays 9:00 to 4:30 at the Ontario College | of Art, 100 McCaul Street, Toronto."

112 **[Linotype borders]**
Sheet; 482 × 317 mm. Proofsheet of 69 linotype borders handprinted black by Glenn on off-white stock in an undisclosed edition of 7 copies. NOT DEPICTED.
Acquired folded in half (in a package with other ephemera), 24 August 1983.

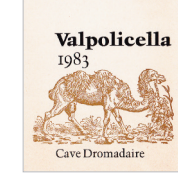
113 **[Linotype borders and ornaments]**
Leaf; 254 × 334 mm. Type specimen handprinted black on Caress Text, including 15 lines of borders and one of Dwiggins Caravan Ornaments. Date uncertain.

114 SCOTT JOPLIN | **& the music of Ragtime | A most miscellaneous | selection of criticism, | both misguided & | enlightened, poetry, | comment & hyperbole | imprimerie dromadaire**
[20pp] sewn in unprinted grey card covers, in wine jacket handprinted silver and black; 236 × 149 mm. Including excerpts from: John Stark [p4]; Maple Leaf Rag Song, 1903 [5]; Louis Moreau Gottschalk, 1862 [6]; Etude Magazine, 1898 [7]; Rupert Hughes: *A Eulogy of Ragtime,* 1899 [8]; Roberts and Jefferson, 1900 [9]; The London Times, 1900; and Metronome Magazine, 1901 [10]; The Musician, 1900 & 1901 [11]; John Stark Advertisement, 1902 [12/3]; Scott Joplin: *The School of Ragtime,* 1908 [14]; Hiram K. Moderwell: *Ragtime,* 1915 [15]; The Musical Monitor, 1919 [16]; Charles Ives, 1922 [17]; Eubie Blake [18]; Anonymous, 1900 & 1983 [19].
COLOPHON "Scott Joplin has been designed, composed, | printed, & bound at imprimerie dromadaire, | Toronto, in September of 1983. | The types are Linotype Palatino and 16-line | Grecian wood type, with Caravan borders, | printed [wine and black] by hand on Mohawk Letterpress Text. | Glenn Goluska ragged the hell out of the old Lino- | type keyboard & vandercooked to the strains | of recorded ragtime. Ragtime Annie did the | binding [in wine thread], and our ragtime cat climbed in & out | of the pressroom window across the bed of the | Vandercook. | 125 copies have been printed on the occasion | of the Typocrafters' 1983 meeting in St. Louis, | an important centre of ragtime and for many years the home of Scott Joplin. | This is copy number ["78" in black ballpoint ink]".
SPRING 1984 CATALOGUE "Scott Joplin & the music of Ragtime | *A most miscellaneous selection of criticism, both mis- | guided & enlightened, poetry, comment & hyperbole. | 20 pages. 9¼ by 5¾ inches. Composed in*

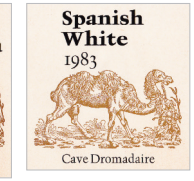
Linotype | Palatino, wood type, and Caravan borders. 125 copies | printed in black and red on Mohawk Letterpress Text. | Sewn into grey Curtis Linen wrappers with a [*wine*] *Multi- | color dustjacket* [*printed silver and black*]. *Selected for the AIGA Book Show 83. | September 1983. $28.50".*
Fifty of the 125 numbered copies were distributed 30 September – 2 October 1983 at the 46th annual Typocrafters meeting in St Louis. Winner of Glenn's sixth and Anne's second AIGA Book Design Award at New York (beating out Snake Poems*), their sole such award for a dromadaire production (among the eleven he ultimately captured). Copies 78/125 and 79/125 delivered to the shop shortly after his return, 12 October.*
During my parole at York University (1972/3) I first heard 'A Real Slow Drag' (the rousing finale to Treemonisha, *Scott Joplin's pioneering opera from 1911); the opening track on* All Good Men *(1972), the third and final album by Beaver & Krause. Long a fan of Joplin, to that point I hadn't even heard of* Treemonisha, *which not only had never been performed, but remained all but forgotten until 1970. Following a partial performance at the New York Public Library for the Performing Arts, 22 October 1971, the opera was finally staged in Atlanta, 27 January 1972 – just prior to my introduction to the finale – and after its second production (in Houston, May 1975), Deutsche Grammaphon released an original cast recording in a two-album set (1976) which I immediately bought (and later lent to Glenn). Having met not long after he and Anne returned to Toronto (1975), we discovered shared interests not only in poetry and print (among other things) but also keyboards and Joplin.*



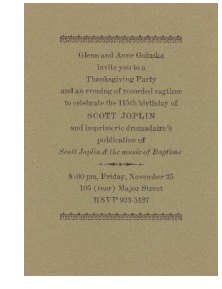
115 **Valpolicella | 1983 | Cave Dromadaire**
Leaf; 128 × 115 mm. Wine label set in Trump Mediæval, handprinted brown and black on coated white gummed Davac label paper, for wine made by Anne.



116 **Spanish | White | 1983 | Cave Dromadaire**
Leaf; 118 × 115 mm. Wine label set in Trump Mediæval, handprinted brown and black on coated white gummed Davac label paper.

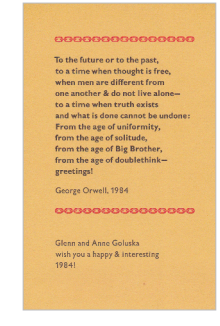


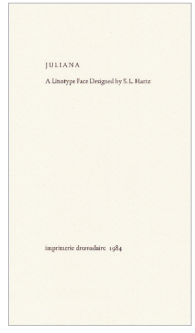
117 **"Glenn and Anne Goluska | invite you to a | Thanksgiving Party | and an evening of recorded ragtime | to celebrate the 115th birthday of | SCOTT JOPLIN | and imprimerie dromadaire's | publication of | *Scott Joplin and the music of Ragtime* | 8:00 pm, Friday, November 25 | 105 (rear) Major Street | RSVP 923-5187"**
Card; 152 × 108 mm. Invitation set in De Vinne, handprinted black on olive card-stock.

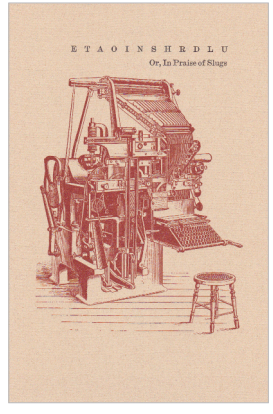


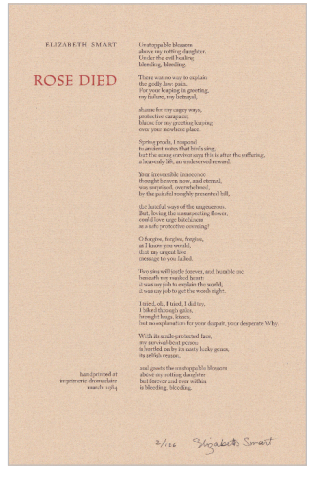
118 **"To the future or to the past,…" | George Orwell, 1984**
Leaf; 159 × 102 mm. Small broadside reprinting an excerpt from *1984,* set in Sans Serif No 2, handprinted red and black on mustard Mayfair in an undisclosed edition of 150 copies for issue in January 1984.
COLOPHON "Glenn and Anne Goluska | wish you a happy & interesting | 1984!"
Delivered to the shop by Glenn, 31 December 1983.

119 **"To the future or to the past,…" | George Orwell, 1984**
Untrimmed press-sheet of three cards; 165 × 330 mm. Small card broadside reprinting an excerpt from *1984,* set in Sans Serif No 2, handprinted red and black on mustard Mayfair in an undisclosed edition of 150 copies for issue January 1984. NOT DEPICTED.
A printrun of 50 sheets thus, all trimmed save for this specimen.









120 JULIANA | **A Linotype Face Designed by S. L. Hartz | imprimerie dromadaire 1984**
[6pp] gatefold leaflet; 178 × 306 mm (unfolded sheet); 178 × 102 mm (folded). Set in Juliana, handprinted black on Caress text in an undisclosed edition in excess of 300 copies, January 1984.
Produced as an insert to The Devil's Artisan No 13, for which Glenn also printed the cover.

121 ETAOINSHRDLU | **Or, In Praise of Slugs: Being a brief compen- | dium of Linotype Lore & Legend, composed | in a variety of interesting Linotype faces on | the old Model 31 at Imprimerie Dromadaire | in celebration of the sixth annual Wayzgoose | held in Grimsby, Ontario on April 14 of 1984 | Imprimerie Dromadaire • Toronto • 1984**
[8pp] pamphlet sewn in camel-coloured card covers handprinted rusty brown and black; 216 × 140 mm. Reprinting texts from: an old Mergenthaler ad [p3]; D. B. Updike (1924) [4]; Pablo Neruda's 'Ode to Typography' (translated by Carlos Lozano as published by Will Rueter in 1977, slightly tweaked by Glenn) [5]; the *Linotype Instruction Book* (1925) [6]; Otto J. Boutin's *A Catfish in the Bodoni* [*& Other Tales from the Golden Age of Tramp Printers*] [7]; handprinted black and rust brown on off-white Mohawk Letterpress Text.
COLOPHON "*Etaoin shrdlu* has been designed, composed, and printed | at imprimerie dromadaire, Toronto, in February of 1984. | Two hundred copies have been handprinted, of which the first 120 copies are reserved for inclusion in The Wayzgoose | Anthology, Grimsby, Ontario, 1984. | The paper is Mohawk Letterpress Text. The text has been | composed entirely on the Linotype, and the typefaces, in | order of appearance, are: | 12 pt DeVinne (Mergenthaler Linotype) | 12 pt Metromedium & Metrothin (WA Dwiggins) | 9 pt Juliana (S L Hartz) | 10 pt Falcon (WA Dwiggins) | 12 pt Electra (WA Dwiggins) | 9 pt Trump Medieval (Georg Trump) | 9 pt Trajanus (Warren Chappell) | This booklet is dedicated to all those who still belong to | the world where Linotypes stand right side up, casting type."
SPRING 1984 CATALOGUE "Etaoin Shrdlu, Or In Praise of Slugs | *A brief compendium of linotype lore and legend.* | *8 pages. 8½ by 5½ inches. Composed in 7 different* | *Linotype faces. 200 copies printed in black & brown* | *on Mohawk Letterpress Text. Sewn into* [*camel-coloured*] *Nideggen* | *wrappers. The first 120 copies were reserved for* | *inclusion in the Wayzgoose 84 Anthology, Grimsby,* | *Ontario. February 1984. $14*".
NOTE *The first two rows of keys on the Linotype keyboard (*ETAOIN SHRDLU*) were expediently used to fill out a line which had a typo (rather than laboriously correct the line) casting a bad slug known as a 'run-down', for discarding. 80 copies thus (two copies bought 1 April, $20, during lunch at the Stable with Elizabeth Smart).*

122 ELIZABETH SMART | **ROSE DIED**
Sheet; 362 × 205 mm. Broadside machine-set in Linotype Palatino and handprinted red and black on camel-coloured Nideggen with deckle at foot, in a numbered issue of 100 signed copies. A poem about the tragic death of the author's younger daughter and youngest child, Rose Barker (18 February 1947 – 20 March 1982); constituting her first separate original publication in her native land.
COLOPHON "handprinted at | imprimerie dromadaire | march 1984 | ["2/126 Elizabeth Smart" in black ink]".
Printing was completed 30 March, and the numbered broadsides signed, 1 April 1984. Copublished with Letters to benefit the author at her public farewell party at Theatre Passe Muraille, 2 April (all proceeds to the author). Only 28 copies were sold at $5 each to 15 different well-wishers at the event; the remainder eventually selling from Letters ($10 each) with money presented to her at a private going-away party at 665 Manning, 27 April ($250),

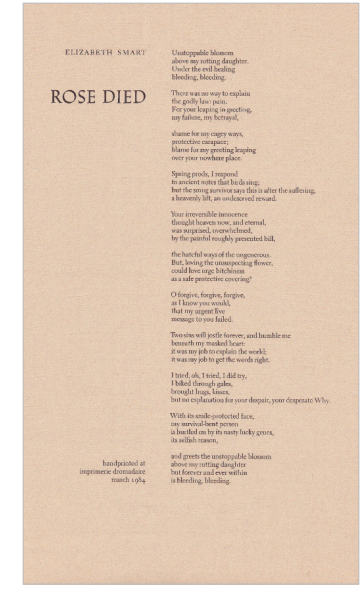
and the rest sent later in installments to her home at the Dell in Flixton. The poem was subsequently included in the collection, In the Meantime *edited by Alice Van Wart (September 1984: Deneau), pp111/2, and reprinted in the biography,* By Heart: Elizabeth Smart, a Life *by Rosemary Sullivan (1991: Viking), pp350/1.*
I'd made a point of introducing myself to Elizabeth following her first reading at Harbourfront, 30 November 1982 (with Gwen MacEwen), having promoted her remarkable second 'novel' The Assumption of the Rogues & Rascals, *since its publication (1978). When Elizabeth moved to Toronto (mid-June 1983) I attended her first public reading (at* The Groaning Board *with Susan Parker, 22 June 1983), and sat with her and Mary Canary at the Barker Fairley reading, 20 March 1984 (the second anniversary of her daughter's death). She'd been at the shop the week before with Mary, to collect another copy of* The Assumption *(payment declined though she characteristically insisted on leaving a cheque, despite her limited resources). Another regular at the shop, Mary was an Island photographer whose photos appear in Coach House publications under the pseudonym Mary MacAnonymouse. Following the Fairley event (where I introduced them to Elizabeth), Glenn, Anne and I shared a cab back to their place for sugar tea and sugar loaf (plus a batch of ephemera), during which we cooked up the idea to copublish a benefit broadside for Elizabeth's impending farewell celebration at Theatre Passe Muraille. I called her the next day (21 March, a day after the second anniversary of Rose's death), Elizabeth agreeing to my proposal to publish 'Rose Died' (written July 1982) the lament she'd concluded with at Harbourfront – unaware that it was intended to benefit her at the party. The following morning I collected the poem at 192A Lowther and delivered it to Glenn before opening up shop. That morning she also inscribed and presented me with her copy of* La Lutte Double *by Gisèle Prassinos which she'd initially written her name in at the 1938 launch in Paris, the spring she spent with Jean Varda.*
"20 Sept 85 | Dear Nicky, What a lovely | surprize to get lovely | money! & how kind of you | to send it. Thank you | very very much. | Also, it was | wonderful to hear from | you & to know that | your spirits remain | buoyant. Mine don't. | But it was nice to hear of that ES room – I was | amazed – & surprized. | Slowly, I'm getting back | to my forsaken garden, | it got beyond the | possibility of hope, but | now I'm hurriedly | putting in 2,250 | assorted bulbs, hoping for | next spring. | With love & lots of luck to you | Elizabeth | This is the 1st pen to paper in 3 months! ooh."
The "room" she speaks of is The Elizabeth Smart Room established by Frank Hogg (and possibly his wife, Harlow Shapley) at Les Ateliers de Conversations Anglaise, then at 675, Marguerite Bourgeois Avenue, Québec (presently at 2600, boulevard Laurier). Elizabeth died 4 March 1986 (march forth gentle soul..).

123 **ELIZABETH SMART | ROSE DIED**

Sheet; 362 × 205 mm. Broadside machine-set in Linotype Palatino and handprinted red and black on camel-coloured Nideggen with deckle and watermark at foot, in a lettered issue of 26 hors-commerce copies signed by the author.

COLOPHON "handprinted at | imprimerie dromadaire | march 1984 | ["B Elizabeth Smart" in black ink]".

Printing was completed 30 March, and the broadsides signed, 1 April – Anne hosting a lunch at the Stable for Elizabeth, me and my four-year-old daughter Amber and Glenn, during which the edition was signed (each of us inscribing the deposit copy for the National Library, including the kid in big bold letters). Numbered copies 1–10, lettered copies B and C, and the proof copy, for Letters.


ELIZABETH SMART

ROSE DIED

Unstoppable blossom
above my rotting daughter.
Under the evil healing
bleeding, bleeding.

There was no way to explain
the godly law: pain.
For your leaping in greeting,
my failure, my betrayal,

shame for my cagey ways,
protective carapace;
blame for my greeting leaping
over your nowhere place.

Spring prods, I respond
to ancient notes that birds sing;
but the smug survivor says this is after the suffering,
a heavenly lift, an undeserved reward.

Your irreversible innocence
thought heaven now, and eternal,
was surprised, overwhelmed,
by the painful roughly presented bill,

the hateful ways of the ungenerous.
But, loving the unsuspecting flower,
could love urge bitchiness
as a safe protective covering?

O forgive, forgive, forgive,
as I know you would,
that my urgent five
message to you failed.

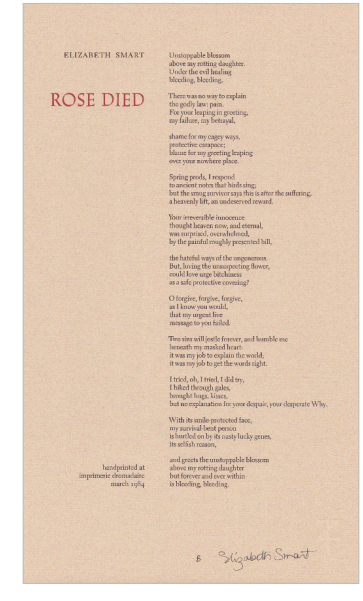
Two sins will jostle forever, and humble me
beneath my masked heart:
it was my job to explain the world;
it was my job to get the words right.

I tried, oh, I tried, I did try,
I hiked through gales,
brought hugs, kisses,
but no explanation for your despair, your desperate Why.

With its smile-protected face,
my survival-bent person
is hurtled on by its nasty lucky genes,
its selfish reason,

and greets the unstoppable blossom
above my rotting daughter
but forever and ever within
is bleeding, bleeding.

handprinted at
imprimerie dromadaire
march 1984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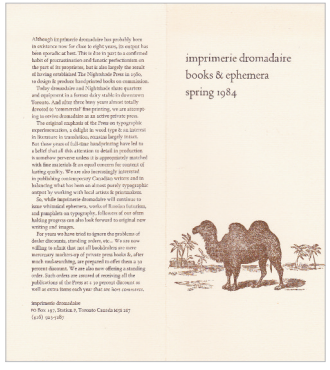
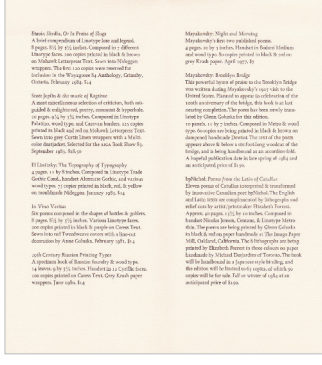
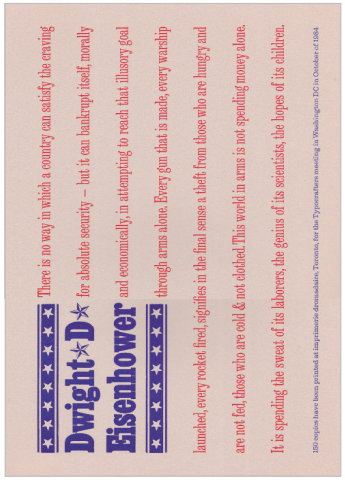
above my rotting daughter
but forever and ever within
is bleeding, bleeding.

handprinted at
imprimerie dromadaire
march 1984

B Elizabeth Smart







124 **ELIZABETH SMART | ROSE DIED**

Sheet; 365 × 204 mm. Broadside machine-set in Linotype Palatino and handprinted black only on camel-coloured Nideggen with deckled foot, in a trial issue of three unnumbered proof copies thus.
COLOPHON "handprinted at | imprimerie dromadaire | march 1984".
Delivered to the shop Thursday 29 March (after which, supper with Glenn at our regular haunt, The Rivoli).

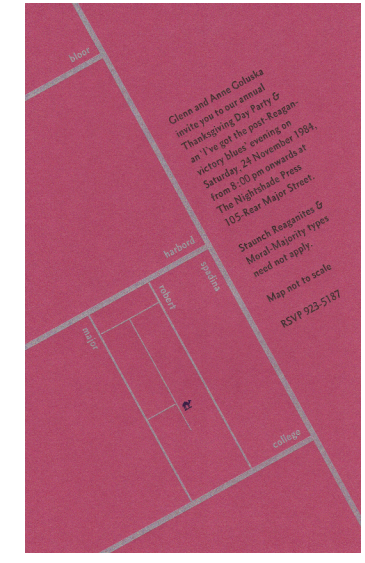
125 **imprimerie dromadaire | books and ephemera | spring 1984**

[4pp] French-fold leaflet; 452 × 203 mm (sheet-size); 226 × 101 mm (folded). Catalogue set in Centaur and Juliana, handprinted recto brown and black on cream Zephyr Laid sheet. Includes eight titles and a thumbnail history of the press.
"Although imprimerie dromadaire has probably been in existence now for close to eight years, its output has been sporadic at best. This is due in part to a confirmed habit of procrastination and fanatic perfectionism on the part of its proprietor, but is also largely the result of having established The Nightshade Press in 1980, to design and produce handprinted books on commission. Today dromadaire and Nightshade share quarters and equipment in a former dairy stable in downtown Toronto. And after three busy years almost totally devoted to 'commercial' fine printing, we are attempting to revive dromadaire as an active private press. The original emphasis of the Press on typographic experimentation, a delight in wood type & an interest in literature in translation, remains largely intact. But these years of full-time handprinting have led to a belief that all this attention to detail in production is somehow perverse unless it is appropriately matched with fine materials & an equal concern for content of lasting quality. We are also increasingly interested in publishing contemporary Canadian writers and in balancing what has been an almost purely typographic output by working with local artists & printmakers. So, while imprimerie dromadaire will continue to issue whimsical ephemera, works of Russian futurism, and pamphlets on typography, followers of our often halting progress can also look forward to original new writing and images. For years we have tried to ignore the problems of dealer discounts, standing orders, etc… We are now willing to admit that not all bookdealers are mere mercenary markers-up of private press books &, after much soul-searching, are prepared to offer them a 30 percent discount. We are also now offering a standing order. Such orders are assured of receiving all the publications of the Press at a 30 percent discount as well as extra items each year that are *hors commerce.* imprimerie dromadaire PO Box 197, Station P, Toronto Canada M5S 2S7 (416) 923-5187".
Collected from Glenn, 22 March 1984 (while dropping off the text of Elizabeth Smart's poem).

126 **[Whitney Alice Bratton birth announcement]**

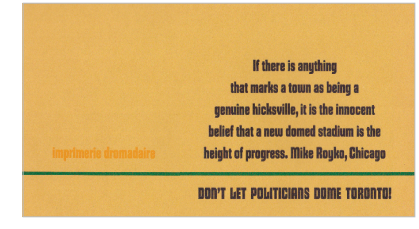
Not seen. An edition of 200 copies completed April 1984, according to Glenn's Massey College list. LACKING.
The niece of Anne Goluska, she later attended Kenyon College, an English major (BA 06), playing Irish fiddle in a student band called Potato Famine *(with Jeff Gardner, Amy Ream, Craig Karpinski, Tim Laughlin and John Maltz) and classical violin in a string quartet with retired professors Franklin Miller, Bill McCulloh, and Ron McLaren. A creative-writing student, she spent her junior year studying in England with the Kenyon-Exeter Program, and wrote two novels for young adults, before graduating with a Master of Professional Writing degree from California State University at Long Beach.*

127 **"There is no way in which a country can satisfy the craving…". Dwight D. Eisenhower**
Sheet; 329 × 209 mm. Landscape broadside handset in Egizio Condensed, Egyptian Bold Condensed, Clarendon and woodtype bars and stars and printed red and blue on light grey Mayfair.
COLOPHON "150 copies have been printed at imprimerie dromadaire, Toronto, for the Typocrafters meeting in Washington DC in October of 1984".
Printing was completed 10 October, trimming the following day (at Coach House Press); delivered to the shop 11 October. The conference extended from Friday 12 through Sunday 14 October.
1985 BROADSIDE LIST *"A plea for disarmament from an unimpeachable source. 8¼ by 13 inches. Handset in Egizio Condensed, Egyptian Bold Cond., Clarendon, and wood type stars & bars. 150 copies printed in red and blue on grey Mayfair. October 1984. $7.00".*

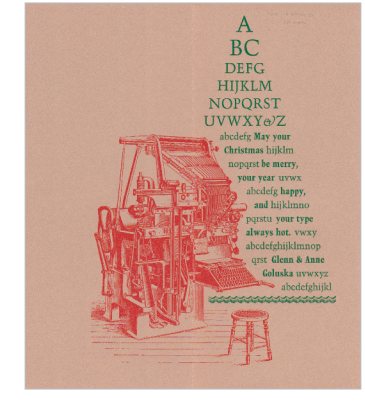


128 **"Glenn and Anne Goluska | invite you to our annual | Thanksgiving Day Party & | an 'I've got the post-Reagan- | victory blues' evening | on Saturday, 24 November 1984, | from 8:00 pm onwards at | The Nightshade Press | 105-Rear Major Street. | Staunch Reaganites & | Moral-Majority types | need not apply."**
Leaf; 220 × 134 mm. Broadside invitation set in Metromedium No 2 (with alternate characters), printed silver and black on muscatel Multicolor in an unspecified edition of 125 copies.
The silver was printed Monday the 12th, the type Tuesday the 13th and the camel ornament, Thursday the 15th (2 copies delivered to the shop Friday the 16th together with a Royko broadside). Attended with Richard Shuh; 4 beer, home by 3:00.

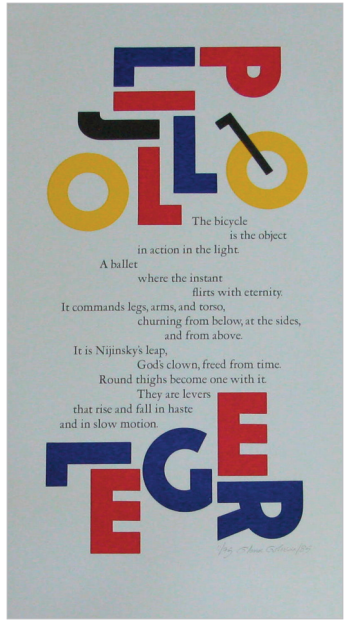
129 **If there is anything | that marks a town as being a | genuine hicksville, it is the innocent | belief that a new domed stadium is the | height of progress. Mike Royko, Chicago | DON'T LET POLITICIANS DOME TORONTO!**
Sheet; 149 × 329 mm. Landscape broadside handset in Othello, handprinted yellow, green and black on gold Mayfair, in an unspecified edition of 125 copies in the first two weeks of November.
1985 BROADSIDE LIST *"A protest against politicians and their innocent belief in Toronto's proposed new domed stadium. 6 by 13 inches. Handset in Othello. 125 copies printed in black, green, & yellow on gold Mayfair. November 1984. $5.00".*



130 **A | BC | DEFG | … | abcdefghijkl [in 18 lines]**
Sheet designed as a [4pp] leaflet; 234 × 202 mm (unfolded); 234 × 1010 mm (folded). Undated Christmas card handset in Linotype Trump Mediæval with Semibold Condensed (and a festive Trump Italic ampersand), in the shape of a Christmas tree, with intersecting linotype-machine illustration, handprinted red and green on camel-coloured stock (in an undisclosed edition of 150 copies, 18 December 1984).
Delivered to the shop 19 December.



131 **[9 woodtype letters arranged in the shape of a cyclist] | The bicycle | is the object | in action in the light. | A ballet | where the instant | flirts with eternity. | It commands legs, arms, and torso, | churning from below, at the sides, | and from above. | It is Nijinsky's leap, | God's clown, freed from time. | Round thighs become one with it. | They are levers | that rise and fall in haste | and in slow motion. | L | E | G | E | R [the name schematized like 'the cyclist']**



Elizabeth Smart on the balcony at 173 Lowther Avenue, Toronto, 1982

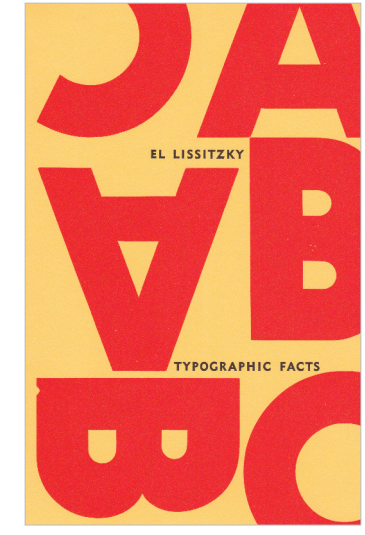
Sheet; 660 × 354 mm. Advance proof copy of the Léger broadside, annotated by Glenn in pencil at foot "NFS" (because of a tiny stain). NOT DEPICTED.
Displayed unframed at Letters Bookshop ever since, the colours have faded.

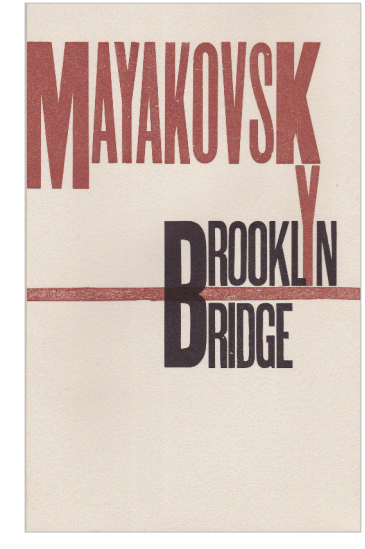
132 **[9 woodtype letters arranged in the shape of a cyclist] | The bicycle | is the object | in action in the light. | A ballet | where the instant | flirts with eternity. | It commands legs, arms, and torso, | churning from below, at the sides, | and from above. | It is Nijinsky's leap, | God's clown, freed from time. | Round thighs become one with it. | They are levers | that rise and fall in haste | and in slow motion. | L | E | G | E | R [the name schematized like 'the cyclist']**
Sheet; 660 × 354 mm. Broadside of an excerpt from 'Le Cirque' by Fernand Léger, highlighting the primary palette in his paintings while resounding their cubist parsing of form. Completed 13 January 1985 in an edition of 75 copies numbered and signed in pencil "11/75 Glenn Goluska/85".
Like Duchamp's readymade 'Bicycle Wheel on a Stool' (1913), the 'Ode to the Bicycle' is actually an untitled pæan to their common symbol of 'eternal cycle', extracted from Léger's meditation on 'The Circus' and transformed into a poem by Glenn. But unlike Duchamp, Léger envisioned a ballet mécanique in which the machine becomes rhythmically lithe and æsthetically organic (resounding, apart from his own passion for bikes, both Glenn's use of Linotype and Vandercook to animate 'the cyclist', and his love of whirlygigs). Published in an English translation by Alexandra Anderson in Functions of Painting *by Fernand Léger (1973: Viking, pp170–7), Glenn chose to make a fresh stab at his excerpt from the essay (initially written for Léger's portfolio,* Cirque, *1950, and later collected in* Fernand Léger: Fonctions de la peinture, *1965: Éditions Gonthier, Paris). Anderson rendered it, "A bike is an object in action in the light. It commands the legs, arms, a body that moves under it, beside it, above it. Rounded thighs are incorporated into it; they are its levers, which rise and fall quickly or slowly" (p170); while an uncredited translation reads, "A bicycle operates in the realm of light, it takes control of legs, arms and body, which move on it, by it and under it. Rounded thighs become pistons, which rise or fall, fast or slow." Glenn's homage, in contrast, appears inspired: "The bicycle | is the object | in action in the light. | A ballet | where the instant | flirts with eternity. | It commands legs, arms, and torso, | churning from below, at the sides, | and from above. | It is Nijinsky's leap, | God's clown, freed from time. | Round thighs become one with it. | They are levers | that rise and fall in haste | and in slow motion." Where he got "Nijinsky's leap" and "God's clown" from, I can't say (though I haven't seen the French text). Léger's* Cirque *is a 435 × 335 mm slipcased portfolio of 63 lithographs on Arches (34 in colour) published by E. Tériade in an edition of 300 signed copies in 1950 (under his imprint Les Éditions Verve, Paris) – which includes the author's comment on novelty, "the Future is as old as the world". Tériade was the pseudonym of the visionary Greek editor and publisher of iconic Verve Magazine (1937–60), Efstratios Eleftheriades (1897–1983), late co-editor of Cahiers d'Art (1926–31), art critic for L'Intransigeant (1928–33) and art director of Minotaure (1933–6). Received at the shop, 26 January 1985.*
1985 BROADSIDE LIST *"A tribute to Leger & his fondness for bicycles. 26 by 14 inches. Handset in Monotype Garamond & in wood type arranged to form the image of a cyclist. 75 copies, signed & numbered by the printer, printed damp in black, red, blue, & yellow on white Rives BFK. January 1985. $35.00".*

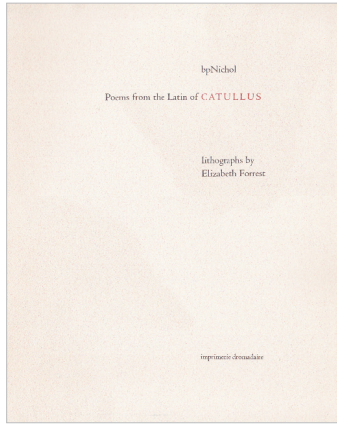
133 EL | L | ISSI | T | ZKY | YPOGRAPHIC FACTS | **imprimerie dromadaire** | I
Sheet; 510 × 333 mm. Untrimmed and unfolded press-sheet handprinted red and black on off-white Mohawk Letterpress Text. NOT DEPICTED.
NOTE that the "T" in the author's surname doubles as the initial letter in the title; while the terminal "I" is intended as a line, though part of the same wood display font as the initials "L" and "T" on the title-page.
COLOPHON "**Typographic Facts** was first published | in 1925. This edition has been designed, | composed, and printed at imprimerie | dromadaire, Toronto, February 1985. | Two hundred copies have been printed, of which 135 are reserved for inclusion | in the Wayzgoose Anthology, Grimsby, | Ontario, 1985. | The typefaces are Metrothin & Metro- | black, designed by WA Dwiggins. The | paper is Mohawk Letterpress Text."
Comprising the entire text of the booklet, 135 copies of this press-sheet were sent (folded) for binding into the fifth Wayzgoose Anthology, in February 1985.

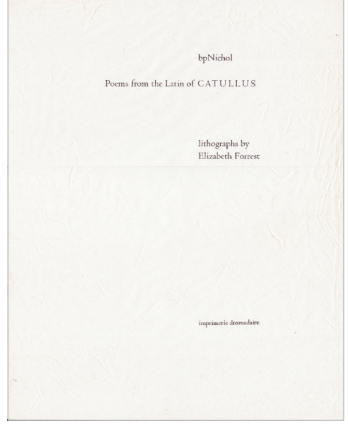
134 EL | L | ISSI | T | ZKY | YPOGRAPHIC FACTS | **imprimerie dromadaire** | I
[8pp] pamphlet sewn in yellow card covers handprinted red and black; 216 × 140 mm. Handprinted red (wood type) and black (text) on Mohawk Letterpress Text. One of 65 copies in printed card covers (24 April 1985).
NOTE that the "T" in the author's surname doubles as the initial letter in the title; while the terminal "I" is intended as a line, though part of the same wood display font as the initials "L" and "T" on the title-page.
COLOPHON "**Typographic Facts** was first published | in 1925. This edition has been designed, | composed, and printed at imprimerie | dromadaire, Toronto, February 1985. | Two hundred copies have been printed, of which 135 are reserved for inclusion | in the Wayzgoose Anthology, Grimsby, | Ontario, 1985. | The typefaces are Metrothin & Metro- | black, designed by WA Dwiggins. The | paper is Mohawk Letterpress Text."
SUMMER 1985 LIST *"1925 essay by a pioneer of modern typography, newly translated and appropriately designed. 8 pages. 8½ by 5½ inches. Set in Metro and wood type. 200 copies printed in black and red on Mohawk Letterpress Text. Sewn into yellow Mayfair wrappers. The first 135 copies were reserved for inclusion in the Wayzgoose '85 Anthology, Grimsby, Ontario. Feb. 1985. $14".*

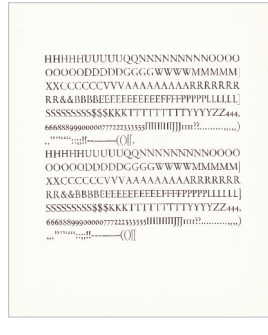
135 MAYAKOVSKY | BROOKLYN | BRIDGE
5 sheets of ash-grey Rives folded and joined at their fore-edge to form a leperello-style book-block of 10 panels with 10 letterpress facings printed recto black and rust; 276 × 1930 mm (unfolded); 276 × 177 mm (folded). The sheets laid flat extend 76 inches. The Russian text (dated 1925) consumes the even-numbered verso pages 172–88 in *The Bedbug and Selected Poetry* edited by Patricia Blake (1960: Meridian Books), with accompanying English translation by George Reavey on the facing rectos (173–89).
NOTE that the terminal "Y" in "MAYAKOVSKY" and initial "B" in "BROOKLYN" on the title-page do double duty.
COLOPHON "Brooklyn Bridge was written in 1925 during Mayakovsky's | three-month visit to the States. This new edition has been | translated, designed, composed, and printed by Glenn | Goluska at imprimerie dromadaire, Toronto, in much-belated | celebration of the 100th anniversary of the opening of the | Brooklyn Bridge in 1883. | The typeface is Metroblack [with woodtype title-page], designed by WA Dwiggins | in 1929, handprinted on dampened mouldmade Rives. | The woodcuts are by the printer, and the edition has been | handbound by Anne Goluska. | Seventy-five copies have been printed in April of 1985."











The first copy bound – though not cased, as the cases had yet to be completed – rushed to Letters for the first exhibition of Glenn's work, 'The Poster Art and Book Design of Glenn Goluska', spring 1985 (featured as the centrepiece in the front window throughout the month, except during the McFadden reading 14 April). First state of the title-page, without imprint. The image of the bridge in this issue, further appears fainter than in the regular issue, suggesting that either Glenn decided early on during production to ink the images heavier, or the red in the brown simply faded in the window.

SPRING 1984 CATALOGUE *"This powerful hymn to the Brooklyn Bridge was written during Mayakovsky's 1925 visit to the United States. Planned to appear in celebration of the 100th anniversary of the bridge, this book is at last nearing completion. The poem has been newly translated by Glenn Goluska for this edition. 10 panels. 11 by 7 inches. Composed in Metro & wood type. 60 copies are being printed in black & brown on dampened handmade Dewint. The text of the poem appears above & below a six-foot-long woodcut of the bridge, and is being hand-bound as an accordian-fold. A hopeful publication date in late spring of 1984 and an anticipated price of $150."*

SUMMER 1985 LIST *"Finally available, in rather belated celebration of the Brooklyn Bridge's 100th birthday. 10 panels, 11 by 7 inches. Composed in Metro and wood type. Illustrated with a six-foot-long woodcut of the bridge. Handbound as an accordian-fold which fits into a case of Japanese paper over boards. 75 copies printed in black and rust on grey Rives. April 1985. $150".*

136 **bpNichol | Poems from the Latin of CATULLUS | lithographs by | Elizabeth Forrest | imprimerie dromadaire**
Sheet; 342 × 266 mm. Title-page proof-sheet handset in Centaur and handprinted red and black on handmade Imago paper with butterfly watermark.

SPRING 1984 CATALOGUE *"bpNichol: Poems from the Latin of Catullus / Eleven poems of Catullus interpreted & transformed by innovative Canadian poet bpNichol. The English and Latin texts are complemented by lithographs and relief cuts by artist / printmaker Elizabeth Forrest. Approx. 40 pages. 13½ by 10 inches. Composed in handset Nicolas Jenson, Centaur, & Linotype Metro-thin. The poems are being printed by Glenn Goluska in black & red on paper handmade at The Imago Paper Mill, Oakland, California. The 8 lithographs are being printed by Elizabeth Forrest in three colours on paper handmade by Michael Desjardins of Toronto. The book will be handbound in a Japanese-style binding, and the edition will be limited to 65 copies, of which 50 copies will be for sale. Fall or winter of 1984 at an anticipated price of $250."*

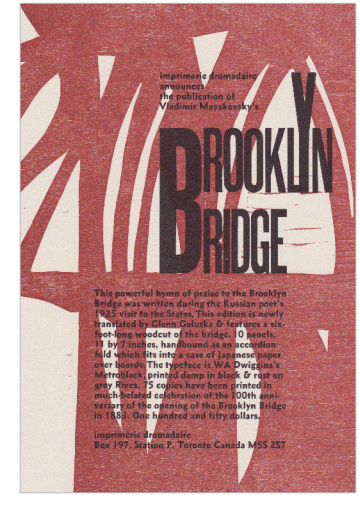
SUMMER 1985 LIST *"Still forthcoming, but don't hold your breath."*

The edition was unfortunately never realized owing to the death of the poet (25 September 1988). Glenn designed and was working on bp's Coach House collection, Zygal, *at the time he left the press (early 1981). Announced initially in 1973/4* [DOC 4634], Zygal *was again projected for publication in 1980 before Glenn left* [DOC 5277] *– it would take another six years for the book to finally emerge (designed by Gord Robertson). As eight of bp's Catullus translations appear in the book – poems 2a, 27, 28, 32, 49, 51, 61, 88 – it seems likely that a projected collection of Catullus translations grew out of both Glenn's delight in their mirth and his collaboration with bp, while working on* Zygal. *Elizabeth Forrest's drawings for the project are reproduced on p429 below.*

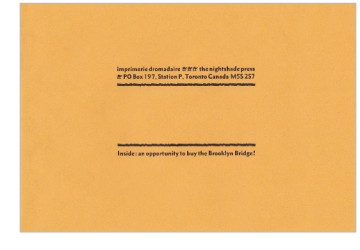
137 **bpNichol | Poems from the Latin of CATULLUS | lithographs by | Elizabeth Forrest | imprimerie dromadaire**
Sheet; 369 × 276 mm. Half-title-page proofsheet handset in Centaur and handprinted black on angel-hair tissue.

138 **The Chairs | … | Allan Garshowitz**
Broadside ingeniously designed to be folded thrice into the shape of a chair; 354 × 97 mm (unfolded sheet); 115 × 97 mm (folded). Set in Linotype Trump and Trump Semibold Condensed, handprinted black on white Rives BFK with deckles top and bottom (completed 11 June, the day of the author's reading at Letters). Prefaced with an epigram by A.R. Ammons: "screwing is nearly worth perishing".
COLOPHON "Designed, typeset, & printed by Glenn Goluska | on the occasion of a reading by Allan Garshowitz | at Letters, 11 June 1985. Seventy-five copies."
Without the imprint of imprimerie dromadaire, in response to my open invitation to letterpress printers to collaborate with me in a series of contemporary poetry publications available solely through the shop, with either no imprint or a neutral series rubric, and colophon reserved for the printer. Aimed ideally at subverting the artificial evaluation of text on the all-too-often inflated currency of imprimatur alone ('third-party credit' indebting the ethos to the dilution of 'credibility-by-association'), while raising a glass to those reflecting its distillation: poet, printer and in this case, editor-bookseller.
1985 BROADSIDE LIST *"A poem about chairs & sex that folds down to form a miniature chair. 14 by 3¾ inches (unfolded). Set in Linotype Trump & Trump Semibold Cond. 75 copies printed in black on white Rives BFK. June 1985. $2.50".*

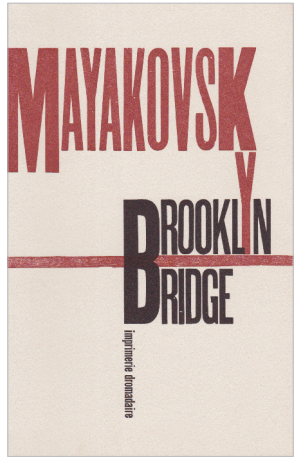
139 **imprimerie dromadaire | announces | the publication of | Vladimir Mayakovsky's | BROOKLYN | BRIDGE [with a single "B" common to both words]**
Sheet; 260 × 177 mm. Prospectus for the *Brooklyn Bridge,* set in Metroblack and wood type, handprinted black on ash-grey Rives over a woodblock image of a portion of the bridge printed rust-brown. One of five copies of a first printing, with text over waster images from the edition, completed 11 June.
TEXT "This powerful hymn of praise to the Brooklyn | Bridge was written during the Russian poet's | 1925 visit to the States. This edition is newly | translated by Glenn Goluska & features a six- | foot-long woodcut of the bridge. 10 panels, | 11 by 7 inches, handbound as an accordian | fold which fits into a case of Japanese paper | over boards. The typeface is WA Dwiggins's | Metroblack, printed damp in black & rust on | grey Rives. 75 copies have been printed in | much-belated celebration of the 100th anni- | versary of the opening of the Brooklyn Bridge | in 1883. One hundred and fifty dollars. | imprimerie dromadaire | Box 197, Station P, Toronto Canada M5S 2S7".

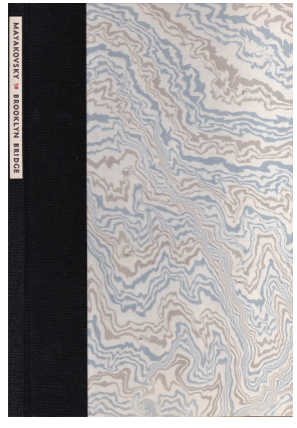


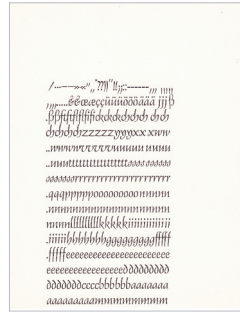
140 **Inside: an opportunity to buy the Brooklyn Bridge! | [preceded by the return address of the press]**
Kraft envelope with flap at fore-edge; 189 × 268 mm. Mailing envelope for the *Brooklyn Bridge* prospectus, set in Metroblack and handprinted black.



141 **"From this spot,…"**
[2pp] sheet; 355 × 374 mm. Unfolded and untrimmed press-sheet from the impending edition of *Brooklyn Bridge* by Mayakovsky, set in Metroblack with Glenn's woodblock image of the easternmost tower of the bridge, handprinted black and rust on mouldmade ash-grey Rives. The fourth leaf comprising pages [7/8] when folded and bound. NOT DEPICTED.







142 **BROOKLYN | BRIDGE | imprimerie dromadaire | [all preceded by] MAYAKOVSKY [with terminal Y and initial B doing double duty]**
5 sheets of ash-grey Rives folded and joined at their fore-edge to form a leperello-style book-block of 10 panels printed recto (black and rust), with terminal stub inserted (in a pocket within the lower cover), into black cloth-backed marbled boards with letterpress spine-label printed rust and black, bound with Momi Kon endleaves; 286 × 186 × 12 mm (cased); 276 × 1930 mm (unfolded sheets); 276 × 177 mm (folded). Displayed unfolded on p252 below.
COLOPHON "Brooklyn Bridge was written in 1925 during Mayakovsky's | three-month visit to the States. This new edition has been | translated, designed, composed, and printed by Glenn | Goluska at imprimerie dromadaire, Toronto, in much-belated | celebration of the 100th anniversary of the opening of the | Brooklyn Bridge in 1883. | The typeface is Metroblack [with woodtype title-page], designed by WA Dwiggins | in 1929, handprinted on dampened mouldmade Rives. | The woodcuts are by the printer, and the edition has been | handbound by Anne Goluska. | Seventy-five copies have been printed in April of 1985. | [numbered and signed in pencil] 8/75 Glenn Goluska".
Second state of the title-page, now including an imprint; INVOICE NO. 132 *dated 30 November 1985: $150 net. The sheets laid flat extend 76 inches. Preserved together with the proof display copy, in a padded mailer post-marked 19.XII.85 and addressed in red ink (in the poet's hand), "Mr Glenn Goluska | P.O. Box 197, Station P | Toronto, Ont. M5S 2S7" with a printed Christmas return-address sticker for "*JAMES C REANEY | 276 HURON ST | LONDON ONT | N6A 2J9".
SPRING 1984 CATALOGUE *"This powerful hymn to the Brooklyn Bridge was written during Mayakovsky's 1925 visit to the United States. Planned to appear in celebration of the 100th anniversary of the bridge, this book is at last nearing completion. The poem has been newly translated by Glenn Goluska for this edition. 10 panels. 11 by 7 inches. Composed in Metro & wood type. 60 copies are being printed in black & brown on dampened handmade Dewint. The text of the poem appears above & below a six-foot-long woodcut of the bridge, and is being hand-bound as an accordian-fold. A hopeful publication date in late spring of 1984 and an anticipated price of $150."*
SUMMMER 1985 CARD ANNOUNCEMENT *"Finally available, in rather belated celebration of the Brooklyn Bridge's 100th birthday. 10 panels, 11 by 7 inches. Composed in Metro and wood type. Illustrated with a six-foot-long woodcut of the bridge. Handbound as an accordian-fold which fits into a case of Japanese paper over boards. 75 copies printed in black and rust on grey Rives. April 1985. $150".*

143 **[Delphin No 2 type specimen]**
Leaf; 272 × 207 mm. Machineset with multiples of 55 characters from the undisclosed linotype version of Georg Trump's Delphin No 2 (designed in 1951), handprinted on proofing paper. Date uncertain.
It bears mentioning that Anne Goluska's mother's name was Delphine and that this copy had long hung in the Stable from a single tack before the move to Montreal.

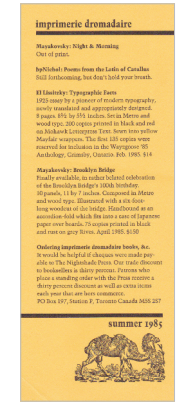
144 **[Spectrum type specimen]**
Leaf; 246 × 206 mm. Machineset with two identical settings including multiples of 51 upper-case characters from the undisclosed linotype version of Jan van Krimpen's Spectrum (with old style figures). Date uncertain.

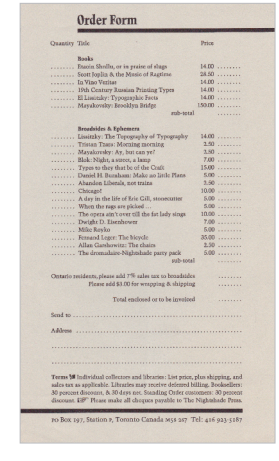
145 **BOOK RATE**
Kraft envelope with flap at fore-edge; 164 × 241 mm. Set in Linotype Garamond and handprinted black. Date uncertain. NOT DEPICTED.

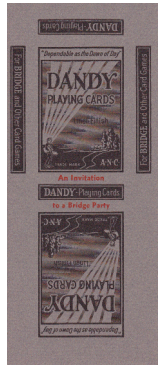
146 **imprimerie | dromadaire | BROAD | SIDES**
Sheet; 662 × 165 mm (sheet); 222 × 165 mm (folded twice, as issued). Long broadside price-list handset in wood type and machineset in Franklin Gothic and Monotype Garamond, handprinted red, blue and black on cream Caress Text.
INCLUDING Tristan Tzara: *Morning morning,* May 1975 ($2.50); Vladimir Mayakovsky: *Ay, but can ye?* October 1975 ($2.50); Alexander Blok: *Night, a street, a lamp…* January 1976 ($7.00); *'Types to they that be of the Craft are as Things that be Alive…'* April 1979 ($15.00); Daniel H. Burnham: *Make no little plans,* December 1980 ($5.00); *Abandon Liberals, not trains.* 1981 ($2.50); *Chicago!* October 1981 ($10.00); *A day in the life of Eric Gill, stonecutter,* February 1982 ($5.00); *'When the rags are picked, and the paper is made…'* November 1982 ($5.00); *The opera ain't over 'till the fat lady sings!* 1983 ($10.00); Dwight D. Eisenhower: *There is no way in which a country can satisfy the craving for absolute security, but it can bankrupt itself…* October 1984 ($7.00); Mike Royko: *'If there is anything that marks a town as being a genuine hicksville…'* November 1984 ($5.00); Fernand Leger: *The bicycle,* January 1985 ($35.00); Allan Garshowitz: *The chairs,* June 1985 ($2.50); The dromadaire-Nightshade party pack ($5.00).
COLOPHON imprimerie dromadaire | PO Box 197, Station P, Toronto, Canada M5S 2S7 (416) 923-5187 | Ontario residents, please add 7 percent sales tax. | Please make cheques payable to The Nightshade Press."
Produced 3 July in an undisclosed edition of 250–275 copies.

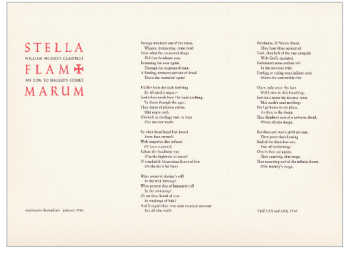
147 **imprimerie dromadaire | … | summer 1985**
[2pp] leaf; 228 × 89 mm. Set in Trump Mediæval (with lining figures) and Trump Semibold Condensed (with oldstyle figures), handprinted black on yellow cardstock. Listing four titles, one out-of-print (*Night & Morning* by Vladimir Mayakovsky), one forthcoming (*Poems from the Latin of Catullus* by bpNichol), and two priced (*Typographic Facts* by El Lissitzky; and *Brooklyn Bridge* by Vladimir Mayakovsky).
INSTRUCTIONS "Ordering imprimerie dromadaire books, &c. It would be helpful if cheques were made payable to The Nightshade Press. Our trade discount to booksellers is thirty percent. Patrons who place a standing order with the Press receive a thirty percent discount as well as extra items each year that are hors commerce."

148 **Order Form | … | PO Box 197, Station P, Toronto Canada M5S 2S7 Tel. 416 923-5187**
[2pp] leaf; 250 × 146 mm. Set in Trump Mediæval (with lining figures except in the address), handprinted black on dark grey stock. Includes six books together with 15 broadsides and ephemera (plus a listing for "The dromadaire-Nightshade party pack" priced $5.00).
FIST "Please make all cheques payable to The Nightshade Press."
The latest publication was issued June 1985: The Chairs *by Allan Garshowitz.*









149 **An Invitation | to a Bridge Party [interlining a stock image of Dandy Playing Cards: "for BRIDGE and Other Card Games"]**
Leaf; 235 × 101 mm. Broadsheet set in Metro and handprinted two colours on charcoal Tweedweave cardstock (text red, illustrations, black).
VERSO TEXT "Glenn & Anne Goluska | invite you to | what seems to be | our tenth annual | Thanksgiving Party, | a celebration of the | tenth anniversary | of our private press | imprimerie dromadaire, | a 102nd birthday party | for the Brooklyn Bridge, | & a rather belated | launching party for | dromadaire's publication of | **Brooklyn Bridge** | by Vladimir Mayakovsky. | 8:00pm, Saturday, | 30 November 1985 | 105 (rear) Major Street | RSVP 923-5187".
Completed Saturday 23 November in an unspecified edition of 125 copies.

150 **[Dromadaire Wine Labels 84/5]**
Not seen. Labels presumably handset in Trump Mediæval, handprinted brown and black on coated white gummed Davac label paper, in editions of 30 copies. LACKING.
Undisclosed vintages made by Anne, presumably corked in batches of two dozen bottles or so.

151 **STELLA | FLAM ✠ | MARUM | [interlined with] AN ODE TO HALLEY'S COMET | [and] WILLIAM WILFRED CAMPBELL | imprimerie dromadaire january 1986**
Untrimmed press-sheet (with colophon verso), scored twice but unfolded; 248 × 304 mm. Machineset in Trajanus, handprinted red and black on cream cardstock. Season's greeting from Glenn and Anne, completed 28 December 1985 in an unspecified edition of 175 copies (dated January 1986 on cover).
In celebration of the return of Halley's Comet.

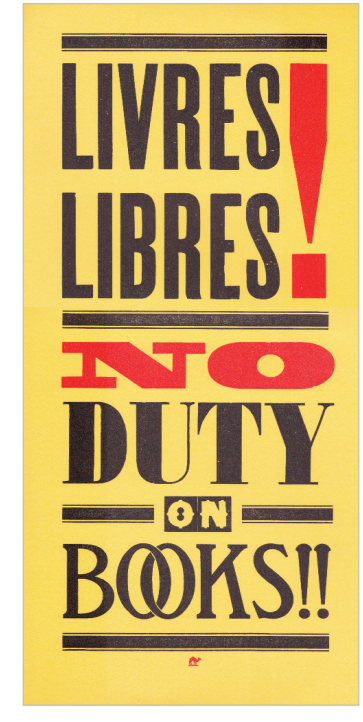
152 **STELLA | FLAM ✠ | MARUM | [interlined with] AN ODE TO HALLEY'S COMET | [and] WILLIAM WILFRED CAMPBELL | imprimerie dromadaire january 1986**
Sheet designed as a [6pp] gatefold leaflet; 229 × 304 mm (unfolded sheet); 229 × 102 mm (folded). Broadsheet machineset in Trajanus, handprinted red and black on cream card. Season's greeting completed 28 December 1985 in an unspecified edition of 175 copies (dated January 1986 on cover). NOT DEPICTED.
COLOPHON "William Wilfred Campbell, born 1858 | in Kitchener, Ontario, wrote these lines | some seventy-five years ago to mark the | previous appearance of Halley's Comet [12/3 April 1910]. | We reprint them here on the occasion | of its reappearance and in the hope that | it prove not too dire a portent for the | years ahead. We wish you a somewhat | belated Merry Christmas & a reasonable | amount of happiness in the new year. | Glenn and Anne Goluska".

153 **THE | LIBRARY | OF | LABEL | STEPHEN | RODEFER | imprimerie dromadaire**
Sheet; 554 × 204 mm. Broadside machine- and handset in Linotype Electra, ATF Stencil and wood type, handprinted blue, red and black on Carnival Kraft, 19 March, for the author's reading at Letters in the Salon, 28 March 1986.
First state with last two lines of text transposed. One of a handful thus, exclusive of the realized limitation of 110 copies (of which 60 were ultimately signed on an attached label for inclusion in the portfolio, 9 Poets Printed*).*

154 THE | LIBRARY | OF | LABEL | STEPHEN | RODEFER | **imprimerie dromadaire**
Sheet; 569 × 204 mm. Broadside machine- and handset in Linotype Electra, ATF Stencil and wood type, handprinted blue, red and black on Carnival Kraft, 19 March, for the author's reading at Letters in the Salon, 28 March 1986. NOT DEPICTED.
Second state with last two lines restored and the sheet 15 mm longer; a perfected edition of 110 copies of which 60 were ultimately signed on an attached label for inclusion in the portfolio, 9 Poets Printed.

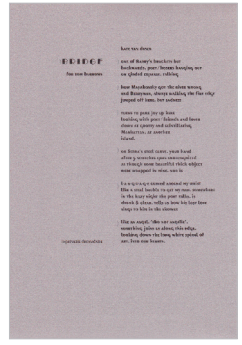
155 **ode to the operator | b.b. fletcher**
Sheet; 305 × 202 mm. Broadside machineset in Metroblack No 2 and Metrothin No 2, handprinted red, black, silver and yellow on cream cardstock.
COLOPHON "From The Inland Printer, February 1902. | 200 copies printed in June of 1986 by | Glenn Goluska at imprimerie dromadaire | for the 100th birthday of the Linotype."
Received 3 July 1986, the actual centenary.

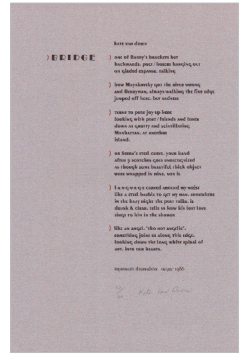
156 LIVRES | LIBRES | ! | NO | DUTY | ON | BOOKS!! **[with red camel pressmark at foot]**
Sheet; 510 × 215 mm. Poster set in five faces of wood type and handprinted red and black on yellow card.
The red run completed Tuesday the 1st, the black Wednesday the 2nd; received at the shop Thursday 3 July 1986. Produced in an undisclosed issue of 75 copies thus. The decade of the 80s saw interest rates climb beyond 20%, setting the stage for the election of a Conservative majority government (1984–93). In retaliation for a 35% American tariff on Canadian cedar shakes-and-shingles (levied May 1986 by the Republican government under President Ronald Reagan), Conservative Finance Minister Michael Wilson introduced a 10% duty on imported American books (among other things) the following month. Despite concerted protests from numerous others in the book community besides Glenn, this duty prevailed through the year, but was ultimately repealed in April 1987 in response to the unremitting outcry (though the American tariff remained). Subsequently however, the Mulroney Conservatives included books in the list of products liable for their newly-established 7% goods-and-services tax (January 1991), provoking the "Breed Illiteracy" campaign of the Don't Tax Reading Coalition (260 King East). Also under their watch, Canada Post did away with the century-old Book Rate for publishers and booksellers (libraries excepted) in response to the government's retraction of subsidies to the Crown Corporation. Glenn's poster remains one of the more memorable early challenges to this stupefying political initiative against universal literacy.

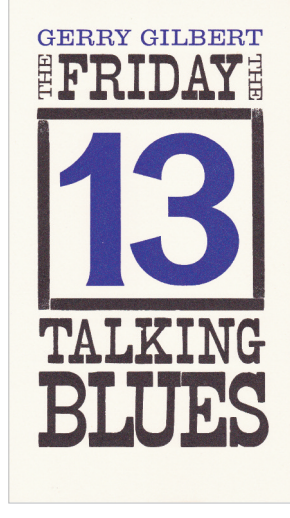


157 LIVRES | LIBRES | ! | NO | DUTY | ON | BOOKS!! **[with red camel pressmark at foot]**
Sheet; 521 × 204 mm. Poster set in five faces of wood type and handprinted red and black on camel-coloured kraft paper. NOT DEPICTED.
The red run completed Tuesday the 1st, black Wednesday the 2nd; received at the shop Thursday 3 July 1986. Produced in an undisclosed issue of about 100 copies thus, the version intended for posting across town – and consequently scarcer than the exhibition issue.

158 **[Linotype specimen book]**
Not seen. Produced in July 1986 in an edition of 5 copies. LACKING.







159 **kate van dusen |) BRIDGE | for tom burrows | imprimerie dromadaire**
Sheet; 305 × 203 mm. Broadside handset in foundry Peignot and Broadway, handprinted silver and black on grey Amora Text. Kate delivered her typescript to me, 31 May 1986. See EC4, p351 below.
Trial state, including a dedication to Tom Burrows, imprint aligned with title, and parentheses in silver.

160 **kate van dusen |) BRIDGE**
Broadside; 292 × 190 mm. Handset in foundry Peignot and Broadway, handprinted wine and black on grey Amora Text in an edition of 100 copies numbered and signed in pencil by the poet (of which 60, reserved for inclusion in the portfolio, 9 Poets Printed, had their numbers erased).
COLOPHON "imprimerie dromadaire august 1986 | ["52/100 Kate Van Dusen" signed in pencil]".
Produced as a result of the poet's first reading at Letters, 28 May 1985, in anticipation of her impending second reading at the shop, 2 November 1986. The dedication has been dropped, the parentheses are now wine, the imprint has been realigned with the poem, and the sheet is dated August 1986. The poem was subsequently reprinted in her collection, Not Noir *(29 July 1987: Coach House Press, p53), with the dedication to mate Tom Burrows restored (and an acknowledgement to Glenn on the copyright page).*

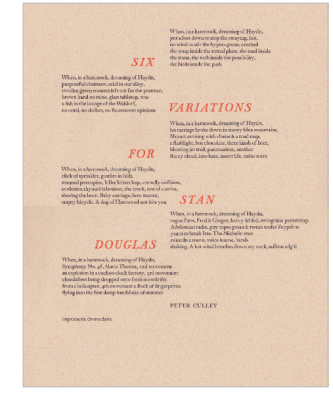
161 **GERRY GILBERT | THE | FRIDAY | THE | 13 | TALKING | BLUES**
Sheet; 279 × 635 (unfolded sheet); 279 × 159 mm (folded). Gatefold broadside (folded thrice to make four panels) machine- and handset in Linotype Trump, Clarendon Book and wood type, handprinted black and blue on Carlyle Japan, 14 September, for the poet's Letters Bookshop reading at the Salon later that evening. Produced in an edition of 125 copies of which 60 were signed for inclusion in the portfolio, *9 Poets Printed.*
COLOPHON "imprimerie dromadaire".
Only 30 copies were trimmed and folded in time for the event. The broadside is described and illustrated in my bibliography, In the Works: Back Roads to Next Spring's Gerry Gilbert Bibliography, *Letters Bookshop list 88, Friday 13 September 1991* [*pp266/7*].

162 **SIX | VARIATIONS | FOR | STAN | DOUGLAS | PETER CULLEY**
Sheet; 317 × 241 mm. Broadside machine- and handset in Fournier Le Jeune and Linotype Janson, handprinted red and black on camel-coloured Nideggen, 9 September 1986, for the author's reading in the Letters Reading Series at the Salon the following day. His second or third separate publication produced in a total edition of 125 copies of which 60 were signed for inclusion in the portfolio, *9 Poets Printed.* State with all edges trimmed.
COLOPHON "imprimerie dromadaire".
Reprinted in the author's elusive sixth book, The Climax Forest *(1995: Leech Books, Vancouver), pp24/5, with skewed acknowledgement rear* [*p112*]: *"Six Variations was printed as a broadside by | impremarie* [*sic*] *dromadaire in 1982* [*sic*]*".*

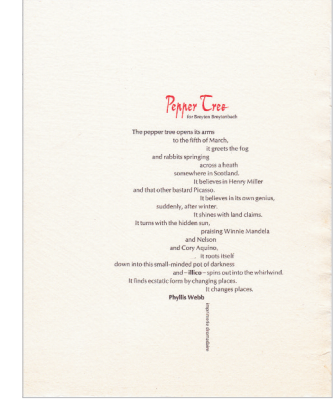
163 **SIX | VARIATIONS | FOR | STAN | DOUGLAS | PETER CULLEY**
Sheet; 316 × 241 mm. Broadside machine- and handset in Fournier Le Jeune and Linotype Janson, handprinted red and black on camel-coloured Nideggen, 9 September 1986, for the author's reading in the Letters Reading Series at the Salon the following day. His second or third separate publication produced in a total edition of

125 copies of which 60 were signed for inclusion in the portfolio, *9 Poets Printed.* State with deckle at foot. COLOPHON "imprimerie dromadaire".

164 **Pepper Tree | for Breyten Breytenbach | [20-line poem] | Phyllis Webb | imprimerie dromadaire**
Sheet; 275 × 210 mm. Broadside set in Reiner Script and Linotype Optima, handprinted red and black on white handmade Japanese Iyo Glazed, 8 October 1986, for the author's Letters Bookshop reading at the Salon later that evening. Produced in an edition of 125 copies of which 60 were signed for inclusion in the portfolio, *9 Poets Printed.*
Though Phyllis was mildly displeased with Glenn's unauthorized transformation of the poem into a shape poem, it was reprinted (without the dedication and with slightly altered punctuation) in her collection Hanging Fire *in roughly the same configuration, typeset by Nelson Adams (13 September 1990: Coach House Press, p58). However the third-last line being too long for the page in the book, warranted two words being dropped down, distorting the effect.*

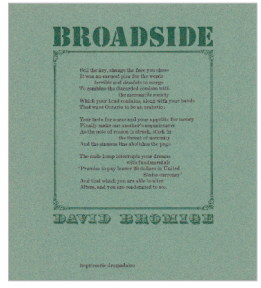


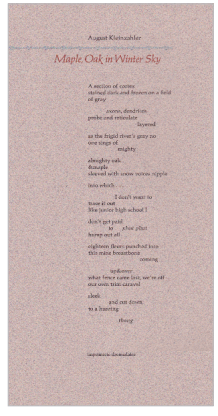
165 SELF PORTRAIT | IN A HOTEL | MIRROR | VICTOR COLEMAN
Sheet; 318 × 216 mm. Broadside machine- and handset in Gothic Outline and Linotype Falcon, handprinted silver and black on light grey BFK Rives card, 23 October 1986, for the author's reading in the Letters Reading Series at the Salon later that evening. Produced in a total edition of 125 copies of which 60 were signed for inclusion in the portfolio, *9 Poets Printed.* First state: all edges trimmed.
Reprinted in the author's trade collection, Icon Tact: Poems 1984–2001 *(2006: Bookthug), p25, with his acknowledgement unfortunately omitting Glenn: "Thanks to Nicky Drumbolis, whose Letters first published 'Self Portrait in a Hotel Mirror', and 'The Sock Exchange' [p173]". Not to be confused with the earlier collaborative artists' book (with Lynn Donoghue),* Icon Tact: Poems 1994–5 *(1996: The Eternal Network).*

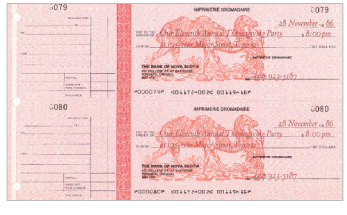


166 SELF PORTRAIT | IN A HOTEL | MIRROR | VICTOR COLEMAN
Sheet; 314 × 215 mm. Broadside machine- and handset in Gothic Outline and Linotype Falcon, handprinted silver and black on light grey BFK Rives card, 23 October 1986, for the author's reading in the Letters Reading Series at the Salon later that evening. Produced in a total edition of 125 copies of which 60 were signed for inclusion in the portfolio, *9 Poets Printed.* Second state: bottom edge deckled.

167 BROADSIDE | [poem] | DAVID BROMIGE | **imprimerie dromadaire**
Leaf; 229 × 205 mm. Broadside machine- and handset in Linotype De Vinne, ATF Stencil and Radiant, belatedly handprinted black and green on green Multicolor Antique, 30 October 1986, for the author's reading at Letters in the Salon, 16 October 1986. Produced in a projected edition of 125 copies of which 60 were ultimately signed for inclusion in the portfolio, *9 Poets Printed* (100 copies only having been completed by 30 October, when Glenn delivered copies to the shop).
A year later to the day David returned to Toronto to read at the Artculture Resource Centre down the street, 658 Queen West, providing another opportunity for Glenn to hawk the sheet for a few extra pints. The poem (with slightly altered line-breaks and capitalization) was later included in the author's collection, Desire: Selected Poems 1963–1987 *(1988: Black Sparrow Press, Santa Rosa, p145) which won the Western States Book Award for 1988. As*







a result, David was included in the week-long World Poetry Festival staged in the Brigantine Room, York Quay Centre at Harbourfront in Toronto, 6–11 February 1989, opening the event Monday the 6th alongside Roo Borson, Peter Reading and Anthony Thwaite. Another Letters Reading Series poet from October 1986, Phyllis Webb, was also on the bill (Tuesday the 7th) affording Glenn further opportunities to distribute copies of their broadsides.

168 **August Kleinzahler | Maple, Oak in Winter Sky**
Sheet; 329 × 154 mm. Broadside machine- and handset in Linotype and foundry Palatino, handprinted red, black and silver on grey Canson, 26 November, for the author's reading in the Letters Reading Series at the Salon, later that evening. Produced in an undisclosed edition of 125 copies of which 60 were signed for inclusion in the portfolio, *9 Poets Printed.*

169 **28 November 86 | Our Eleventh Annual Thanksgiving Party 8:00 pm | at 105-rear Major Street, Toronto | rsvp 923-5187**
Leaf; 83 × 188 mm. Party invitation set in Arrighi, handprinted red on imprimerie dromadaire cheque number 0064 from The Bank of Nova Scotia, 440 College Street at Bathurst, Toronto M5T 1T3.

170 **28 November 86 | Our Eleventh Annual Thanksgiving Party 8:00 pm | at 105-rear Major Street, Toronto | rsvp 923-5187**
Leaf; 165 × 188 mm. Press-sheet of two conjoined cheques without their stubs, on safety paper, set in Arrighi, handprinted red on imprimerie dromadaire cheques numbers 0065 and 0066 from The Bank of Nova Scotia, 440 College Street at Bathurst, Toronto M5T 1T3.

171 **28 November 86 | Our Eleventh Annual Thanksgiving Party 8:00 pm | at 105-rear Major Street, Toronto | rsvp 923-5187**
Leaf; 165 × 279 mm. Three-hole punched press-sheet of two conjoined cheques and stubs on safety paper, set in Arrighi, handprinted red on imprimerie dromadaire cheques numbers 0079 and 0080 from The Bank of Nova Scotia, 440 College Street at Bathurst, Toronto M5T 1T3.

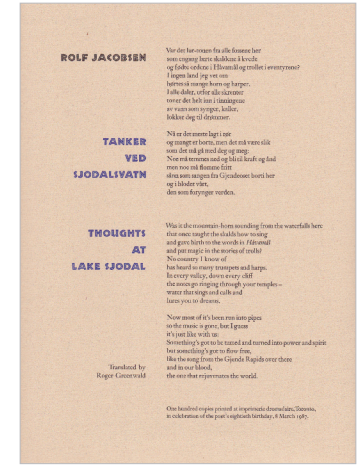
172 **[Cave Dromadaire wine labels 85/6 including Mistral]**
Not seen. Presumably handset in Trump Mediæval, handprinted brown and black on white gummed Davac label paper, in editions of 30 copies. LACKING.

173 **M | ER | R | Y | C | HRI | S | T | MA | S | [manicule]**
Leaf; 228 × 152. Undated Christmas card in handset woodtype handprinted red on camel-coloured card. *Chester Gryski informs me that this was in fact produced in Chicago in 1972.*

174 **ROLF JACOBSEN | TANKER | VED | SJODALSVATN | THOUGHTS | AT | LAKE SJODAL | Translated by | Roger Greenwald**
Sheet; 305 × 223 mm. Bilingual broadside set in Janson and Neuland Inline, handprinted black and blue on sand Nideggen (with deckle at foot), in an undisclosed edition of 120 copies, 20 February 1987. COLOPHON "One hundred copies printed at imprimerie dromadaire, Toronto, | in celebration of the poet's eightieth birthday, 8 March 1987."

The poem was later included (with 30 others) in a slightly revised translation in Rolf Jacobsen | Did I Know You? | Selected Poems *translated and edited by Roger Greenwald (1997: Gyldendal, Copenhagen); and again in the expanded and retitled edition,* North in the World: Selected Poems of Rolf Jacobsen *(2002: University of Chicago Press). As the Danish publisher resisted extending trade discount on books distributed in North America in 1997 unless they were purchased outright by prospective distributors, Roger imported stock of the former under the sponsorship of Letters.*

175 **George Bowering | Pauline Butling in Campbell Lake**
Sheet; 280 × 180 mm. Broadside machine- and handset in Centaur, belatedly handprinted yellow, blue, black and blind on Arches Cover, 14 March 1987, for the author's reading at Letters in the Salon the year before, Thursday 6 March 1986. First state with deckle at crown as well as right edge; about 25 copies thus from an overall edition of 125 copies of which 60 were signed for inclusion in the portfolio, *9 Poets Printed.*
The typescript was finally received from George 5 February 1987 (via Kate Van Dusen), almost a year after the event. The author (b. 1935) was appointed the inaugural Parliamentary Poet Laureate of Canada (2002–4), for which Tinhorn Creek Vineyards in Oliver BC – our bibulous bard's hometown, renowned, at least in Oliver, as the "wine capital of Canada"– bottled a limited edition Cabernet Franc (vintage 2000) with George's mug and four lines of verse on the label, 10 July 2003.

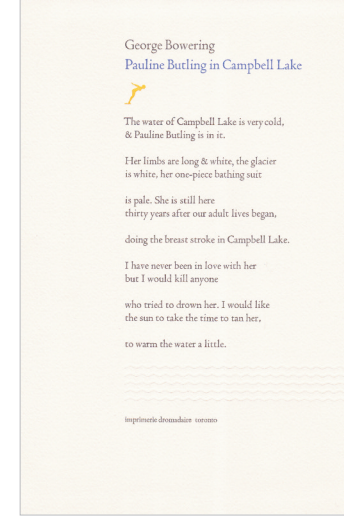

ROLF JACOBSEN

TANKER VED SJODALSVATN

THOUGHTS AT LAKE SJODAL

Translated by Roger Greenwald

176 **George Bowering | Pauline Butling in Campbell Lake**
Sheet; 281 × 180 mm. Broadside machine- and handset in Centaur, belatedly handprinted yellow, blue, black and blind on Arches Cover, 14 March 1987, for the author's reading at Letters in the Salon, Thursday 6 March 1986. Second state with deckle at foot as well as right edge; about 100 thus from an overall edition of 125 copies.
George returned to Toronto the following year, to read at the Artculture Resource Centre down the street (658 Queen West), Friday 15 May 1987, providing Glenn his first opportunity to offer the broadside for sale with the author present. The poem was reprinted in the University of Toronto Review No 11 (summer 1987), p2 (and noted in Roy Miki's bibliography, A Record of Writing, *at D872, p248); the broadside has been reproduced (in black) at page 168 of the same bibliography with the note "see E88" where it is described (p268): "[Broadside] Toronto: Imprimerie Dromadaire, 14 March 1987. | "Pauline Butling in Campbell Lake" | 7½ × 11¼ in.; 18 × 28.2 cm. Letterpress on white paper; title printed in | blue, figure of a diver in yellow under the title. Designed and printed by | Glenn Goluska. Approximately 125 copies printed, of which 60 are | numbered and signed. | [Note: part of* Nine Poets, *a series of broadsides produced for the | Salon/Letters Reading Series: with GB, Stephen Rodefer, Phyllis Webb, Kate Van Dusen, Peter Culley, Gerry Gilbert, David Bromige, Victor | Coleman, and August Kleinzahler]". It was earlier described in my bibliographic survey,* George Bowering Condensed *(list 67, 25 June 1988): "Blindstamp and three-colour display of painstaking perfection which has made Glenn Goluska the very best type-designer and hand-printer ever in Canada. Belatedly issued 14 March 1987 for the poet's reading March 6, 1986 at the Salon, first in the Salon/Letters Reading Series (slow ms). Printed in a run of about 125 copies, of which 60 numbered and signed are included in portfolio with signed broadsides from the eight other readers in the series. $25 [item A72, p43]."*


George Bowering
Pauline Butling in Campbell Lake

The water of Campbell Lake is very cold,
& Pauline Butling is in it.

Her limbs are long & white, the glacier
is white, her one-piece bathing suit

is pale. She is still here
thirty years after our adult lives began,

doing the breast stroke in Campbell Lake.

I have never been in love with her
but I would kill anyone

who tried to drown her. I would like
the sun to take the time to tan her,

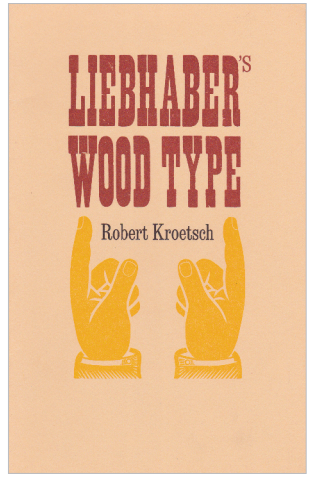
to warm the water a little.

imprimerie dromadaire toronto

177 **"Handprinted at the | 16th Toronto Antiquarian | Book Fair"**
Card; 127 × 166 mm. Keepsake printed black on cream laid cardstock by visitors to Glenn's booth at the ABAC Fair. This copy was printed by Glenn; another copy in hand printed by Sam Coghlan appears in section BB.
Glenn was given a booth at the fair in exchange for his work on the poster, 10–2 April 1987.

178 **Computer | Free Zone**
[2pp] leaf; 183 × 127 mm. Small broadsheet with imprint verso (dated 1987). First printing, set in Univers and Palatino, handprinted red and black on yellow card for the ninth annual Grimsby Wayzgoose (25 April 1987) in an undisclosed edition between 200 and 250 copies.

179 **LIEBHABER'S | WOOD TYPE | [interlined with] ROBERT KROETSCH | imprimerie dromadaire toronto march 1987**
Sheet; 510 × 334 mm. Untrimmed and unfolded press-sheet handprinted brick-red, yellow and black on off-white Mohawk Letterpress Text. Comprising the [8pp] body of the text, without conjugate first and last leaves (the half-title and colophon, both printed black only on one side of the sheet); 135 copies of this press-sheet sent (folded) for binding into the seventh Wayzgoose Anthology, in March 1987. NOT DEPICTED.



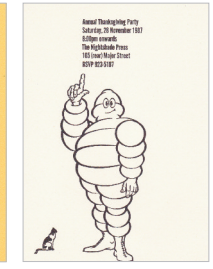
180 **LIEBHABER'S | WOOD TYPE | [interlined with] ROBERT KROETSCH | imprimerie dromadaire toronto march 1987**
[12pp] pamphlet sewn in letterpress card covers; 224 × 142 mm. Handprinted yellow, brown and black on Mohawk Letterpress Text in an edition of 220 copies.
COLOPHON "Designed and printed at imprimerie dromadaire, | Toronto, in an edition of 200 copies, March 1987. | The typefaces are Linotype Electra & wood type, | printed by hand on Mohawk Letterpress Text. | The text is taken from *What the Crow Said,* first | published in 1978 by General Publishing Co. Ltd. | and reprinted here with the kind permission of | the author."
A note in my copy identifies it as one of 85 bound from an edition of 220 (confirming that the other 135 were absorbed into the 1987 Wayzgoose Anthology). An ad appeared in the Medicine Hat News announcing its impending publication, "printed by Glenn Goluska, winner of four American Institute of Graphic Arts awards, and will be signed and numbered by the author".

181 **imprimerie dromadaire**
Black Canadian-made Dinar t-shirt screened white; polyester-cotton blend (CA 04916). Produced April 1987, in a total edition of 24 shirts in adult medium and small sizes, in time for the ninth annual Grimsby Wayzgoose (25 April 1987).
Glenn's retrospective Massey College note records that 30 copies were done, however I helped with the dromadaire table in Grimsby and recorded the limitation at the time. I vaguely recall Glenn later mentioning a second printing of this shirt, but can't remember when.

182 **Eric G.**
Red Canadian-made Dinar t-shirt screened black; polyester-cotton blend (CA 04918). Adult Medium size. Produced in an edition of 24 shirts, April 1987, in time for Wayzgoose.

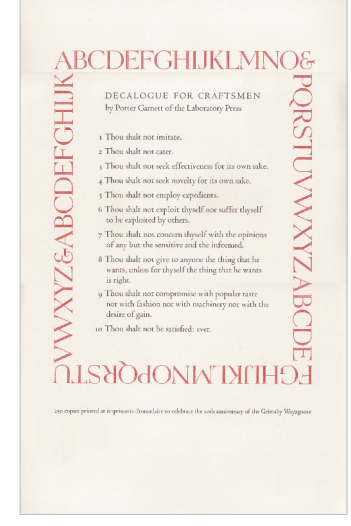
183 **Annual Thanksgiving Party | Saturday, 28 November 1987 | 8:00pm onwards | The Nightshade Press | 105 (rear) Major Street | RSVP 923-5187**
Leaf; 179 × 92 mm. Card invitation set in Alternate Gothic, handprinted black on light-weight yellow card stock in an undisclosed cumulative edition of 100 copies, 24 November.

184 **Annual Thanksgiving Party | Saturday, 28 November 1987 | 8:00pm onwards | The Nightshade Press | 105 (rear) Major Street | RSVP 923-5187**
Leaf; 179 × 92 mm. Card invitation set in Alternate Gothic, handprinted black on heavier-weight yellow card stock in an undisclosed cumulative edition of 100 copies, 24 November.

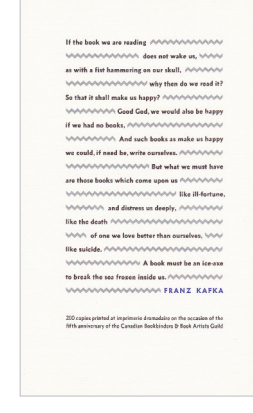


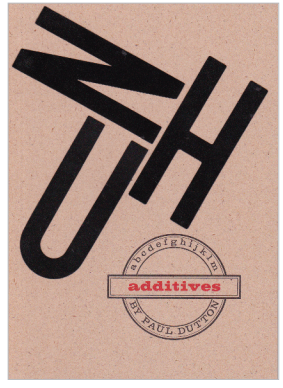
185 **Annual Thanksgiving Party | Saturday, 28 November 1987 | 8:00pm onwards | The Nightshade Press | 105 (rear) Major Street | RSVP 923-5187**
Leaf; 176 × 127 mm. Card invitation set in Alternate Gothic, handprinted black on heavy-weight white card stock in an undisclosed cumulative edition of 100 copies, 24 November. Possibly a proof copy.
NOTE *Chester Gryski describes one of his two copies as on cream stock (175 × 126 mm).*

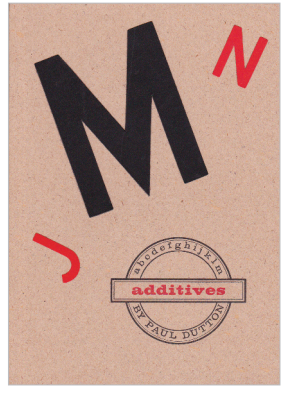
186 **DECALOGUE FOR CRAFTSMEN | by Porter Garnett of the Laboratory Press**
Sheet; 457 × 317 mm. Broadside set in Centaur and Egmont Inline Capitals, handprinted wine and black on cream stock (April).
COLOPHON "250 copies printed at imprimerie dromadaire to celebrate the 10th anniversary of the Grimsby Wayzgoose".
About 150 copies were reserved for Wayzgoose, 23 April 1988.

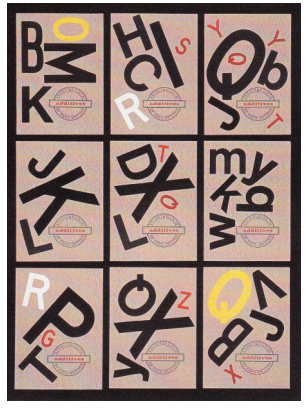


187 **"If the book we are reading…" | … | FRANZ KAFKA**
Sheet; 296 × 183 mm. Broadside machineset in Metroblack No 2, handprinted black and silver on trimmed white wavy-laid mouldmade Zerkall. Retracted first state with wrongfont comma after "us" (line 2) and a comma after "books" (line 7). About 100 copies thus completed May 1988 (from a total edition ultimately about 250).
COLOPHON "200 copies printed at imprimerie dromadaire on the occasion of the | fifth anniversary of the Canadian Bookbinders & Book Artists Guild".
To celebrate its fifth anniversary, CBBAG (established 11 May 1983) premiered its first travelling Art of the Book exhibition at the Craft Gallery in Toronto (curated by first CBBAG President Shelagh Smith and Susan Corrigan).
SOURCE *"Ich glaube, man sollte überhaupt nur solche Bücher lesen, die einen beißen und stechen. Wenn das Buch, das wir lesen, uns nicht mit einem Faustschlag auf den Schädel weckt, wozu lesen wir dann das Buch? Damit es uns glücklich macht, wie Du schreibst? Mein Gott, glücklich wären wir eben auch, wenn wir keine Bücher hätten, und solche Bücher, die uns glücklich machen, könnten wir zur Not selber schreiben. Wir brauchen aber die Bücher, die auf uns wirken wie ein Unglück, das uns sehr schmerzt, wie der Tod eines, den wir lieber hatten als uns, wie wenn wir in Wälder verstoßen würden, von allen Menschen weg, wie ein Selbstmord, ein Buch muß die Axt sein für das gefrorene Meer in uns. Das glaube ich* [*Kafka to Oskar Pollak, 27 January 1904*]."
TRANSLATION *"When he was twenty, Kafka wrote in a letter: 'If the book we are reading does not wake us, as with a fist hammering on our skull, why then do we read it? So that it shall make us happy? Good God, we would*









also be happy if we had no books, and such books as make us happy we could, if need be, write ourselves. But what we must have are those books which come upon us like ill-fortune, and distress us deeply, like the death of one we love better than ourselves, like suicide. A book must be an ice-axe to break the sea frozen inside us' [George Steiner: A Reader, *1984: Oxford, p36*]."

188 **"If the book we are reading…" | … | FRANZ KAFKA**
Sheet; 296 × 183 mm. Broadside machineset in Metroblack No 2, handprinted black and silver on trimmed white wavy-laid mouldmade Zerkall. Second state with wrongfont comma after "us" (line 2) and a period after "books" (line 7). About 25–30 copies thus completed May 1988 (from a total edition ultimately about 250).
COLOPHON "200 copies printed at imprimerie dromadaire on the occasion of the | fifth anniversary of the Canadian Bookbinders & Book Artists Guild". LACKING.
NOTE *that George Steiner's translation of Kafka's letter includes the comma after "books", running the sentence on. Glenn's original setting of the following word "and" with a capital "A" left him little choice but to alter the comma rather than refit the border in the next line. These copies were all presented to* CBBAG *members on the anniversary.*

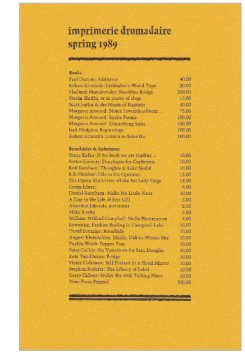
189 **Paul Dutton | additives | imprimerie dromadaire**
[36pp] sewn in two signatures and glued with red double-endleaves in raw card covers handprinted red and black with three black fixative letters; 178 × 127 × 4 mm.
COLOPHON "Designed, typeset, & printed at | imprimerie dromadaire, Toronto, | in April of 1988. | The types are Clarendon Book | and a variety of wood types, | printed by hand on Nideggen. | The edition is limited to 100 | copies, signed & numbered by | the author. | The author wishes to thank The | Canada Council, whose support | provided time for the creation of | this work. | [21/100, blue ink by hand] | [signed in blue ink]".
With the author's explanatory note on a laid-in leaf (rear) handprinted black on camel-coloured Multicolor: "note | An additive is a substance that, | when added in small quantities | to another substance, changes | that second substance to some- | thing else. This work, a poetic | Abecedary, treats the letters of | the alphabet as additives, alter- | ing individual words with single | letters that create second words | bearing slightly altered relation- | ships to the title-words of the | one-become-two-word poems."
Subsequently awarded the fourth Therafields Foundation Award for Poetry, the year the name changed to the bpNichol Chapbook Award (1989).
Invoice No 252 dated 20 November 1988 for Additives *($28) plus "misc. private press books" ($45): $73. Continuing the series, Paul had me trim either a private printing or submission of new additives, 24 October 1996.*

190 **Paul Dutton | additives | imprimerie dromadaire**
[36pp] sewn in two signatures and glued with red double-endleaves in raw card covers handprinted red and black with three fixative letters (two red, one black); 178 × 127 × 4 mm.
COLOPHON "Designed, typeset, & printed at | imprimerie dromadaire, Toronto, | in April of 1988. | The types are Clarendon Book | and a variety of wood types, | printed by hand on Nideggen. | The edition is limited to 100 | copies, signed & numbered by | the author. | The author wishes to thank The | Canada Council, whose support | provided time for the creation of | this work. | [57/100, black ink by hand] | [signed in black ink]".
With the author's explanatory note on a laid-in leaf (rear) handprinted black on camel-coloured Multicolor:

"note | An additive is a substance that, | when added in small quantities | to another substance, changes | that second substance to some- | thing else. This work, a poetic | Abecedary, treats the letters of | the alphabet as additives, alter- | ing individual words with single | letters that create second words | bearing slightly altered relation- | ships to the title-words of the | one-become-two-word poems."
The black ink variant shows that the edition was bound, embellished with cover fixatives by Glenn, and signed by Paul, in batches. Inset of nine variant covers, extracted from Glenn's illustrated CV (2004).

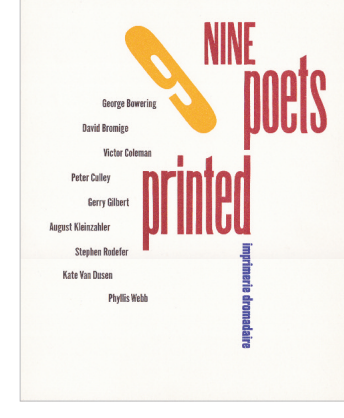
191 **"If the book we are reading…" | … | FRANZ KAFKA**
Sheet; 294 × 183 mm. Broadside machineset in Metroblack No 2, handprinted black and silver on white wavy-laid mouldmade Zerkall with deckle at foot. Corrected third state with proper comma after "us" (line 2) and a period after "books" (line 7). An issue of 125 copies thus of which about 75 went to CBBAG (from a total edition ultimately about 250).
COLOPHON "200 copies printed at imprimerie dromadaire on the occasion of the | fifth anniversary of the Canadian Bookbinders & Book Artists Guild".
This corrected issue was completed 6 September 1988 (just as CBBAG moved into its first dedicated office, in the Chalmers Building, 35 McCaul Street, suite 220).

192 **imprimerie dromadaire | spring 1989**
Leaf; 240 × 154 mm. Price list set in Trump Mediæval (with lining figures) and Trump Semibold Condensed (with oldstyle figures), handprinted black on mustard Tweedweave. Lists ten books (five of which are Grand Union or Salamander titles) and 20 broadsides and ephemera, together with the portfolio *Nine Poets Printed* (priced $200).

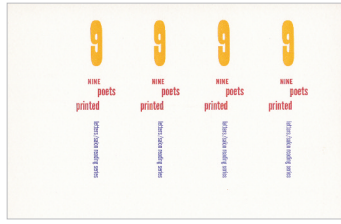


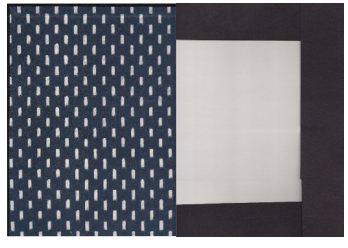
193 **"These broadsides were all printed as part of the Letters / …"**
Sheet; 315 × 177 mm. First draft of the text of the *Nine Poets Printed* portfolio colophon (without the wood-type caption) machine-set in Franklin Gothic and handprinted black on newsprint – delivered to the shop, 8 April 1989.
The Rodefer broadside is here described as "printed on an unidentified paper" (ultimately Carnival Kraft).

194 **9 | NINE | poets | printed | George Bowering | David Bromige | Victor Coleman | Peter Culley | Gerry Gilbert | August Kleinzahler | Stephen Rodefer | Kate Van Dusen | Phyllis Webb | imprimerie dromadaire**
Press-sheet; 329 × 251 mm. Untrimmed title-leaf, machine- and handset in wood type and Franklin Gothic, handprinted yellow, red, blue and black on BFK Rives with deckled foot, early April 1989 (folded across and delivered to the new shop on Florence, 6 April, less than week after my move from Queen).
The final trim-size was 329 × 241 mm, with no deckle.



195 **9 | NINE | poets | printed | letters / salon reading series**
Press-sheet; 335 × 249 mm. Sheet of four portfolio cover labels, composed in Franklin Gothic and handset wood-type, handprinted yellow, red and blue on BFK Rives, with fore- and bottom edges deckled. Received at the shop 8 April 1989. DISPLAYED CROPPED.





Blanchet Frères & Kiebler mouldmade rag-cotton buffered, lightly-sized acid-free vellum-surface deckled art paper, has been produced at Arches near Espinal in the Vosges region of France since 1492; while Ingres d'Arches MBM (Morel, Bercioux & Masure) began production in 1869, initially for the artist Jean-Auguste-Dominique Ingres.

196 **9 | NINE | poets | printed | letters / salon reading series**
Trial linen-covered board portfolio (with cover label) produced by Antonia Weil / Umlaut; incorporating the same Japanese paper front pastedown as the final design, with a black Fabriano card pocket angled in the lower cover (instead of three overlapping flaps, the design settled upon); 344 × 260 mm. One of three trial designs initially commissioned by Glenn (ten copies mixed).
Members of CBBAG, Antonia Weil and Michael Uytenbogaart were then located in Maple, Ontario (1989 Membership List, p14). She later moved to Barrie. While attending OCA, Michael had worked at Dreadnaught (where he and Glenn met), moving to Bear River, Nova Scotia to help set up the Nova Dreadnaught satellite, then to New York when that failed, to work with Pat Taylor at the Out of Sorts Letter Foundry in Larchmont. Acquiring his own Monotype equipment, he next established Umlaut in New York City where he met and married Antonia Weil. Returning to Toronto in 1985 he worked with Bill Morgan at Lunar Caustic Press while resurrecting Umlaut in Maple, north of the city (9655 Keele Street, Maple L0J 1E0).

197 **9 | NINE | poets | printed | George Bowering | David Bromige | Victor Coleman | Peter Culley | Gerry Gilbert | August Kleinzahler | Stephen Rodefer | Kate Van Dusen | Phyllis Webb | imprimerie dromadaire**
Black linen-covered board portfolio with three-colour handprinted cover label, upper Japanese-paper pastedown, and three overlapping flaps rear enclosing nine handprinted fascicules and two handprinted terminal leaves: title on BFK Rives, and colophon on Caress Text; 345 × 258 mm. The broadsides and colophon leaf are signed in pencil except for those by Bowering, Bromige and Rodefer (who signed in ink); while the original pencil numbers on Kate Van Dusen's broadside have been erased. The colophon leaf has been numbered by Glenn alongside his signature (17/60). Sixty copies were projected, with numbers 1–11 intended for contributors and 12–60 for sale, however production problems with the portfolio itself, initially led to only a handful of copies being assembled before Glenn's move to Montreal, during which the signed copies of Gerry Gilbert's broadside were apparently misplaced. Enclosed in a kraft "1st Class" postal envelope (400 × 290 mm) numbered by Glenn in pencil "17" in the upper corner.
Three copies were completed for the 1989 Toronto Antiquarian Book Fair (12 May) but the first design of the portfolio (with a pocket rear) proved too tight. A few portfolios may subsequently have been issued with an unsigned Gilbert fascicule. Nelson Ball bought copy 20/60 and sold the individual broadsides separately (relinquishing the portfolio with title and signed colophon leaves to me). Only four copies are accounted for in WorldCat: Thomas Fisher Rare Book Library at the University of Toronto; McMaster University in Hamilton; W.A.C. Bennett Library at Simon Fraser University, Vancouver; and the Hugh M. Morris Library at the University of Delaware, Newark (16/60); and five in AMICUS via Voilà (the above four with the addition of the Toronto Public Library). There appears to be no copy at the National Library in Ottawa.

198 YARD | SALE | 105 (REAR) MAJOR | SATURDAY, 10 JUNE | 10:00–2:00
Sheet; 323 × 180 mm. Broadside handset in wood type and Gill Cameo Ruled, handprinted red and black on yellow card in an undisclosed edition of 75 copies. DEPICTED SLIGHTLY CROPPED.

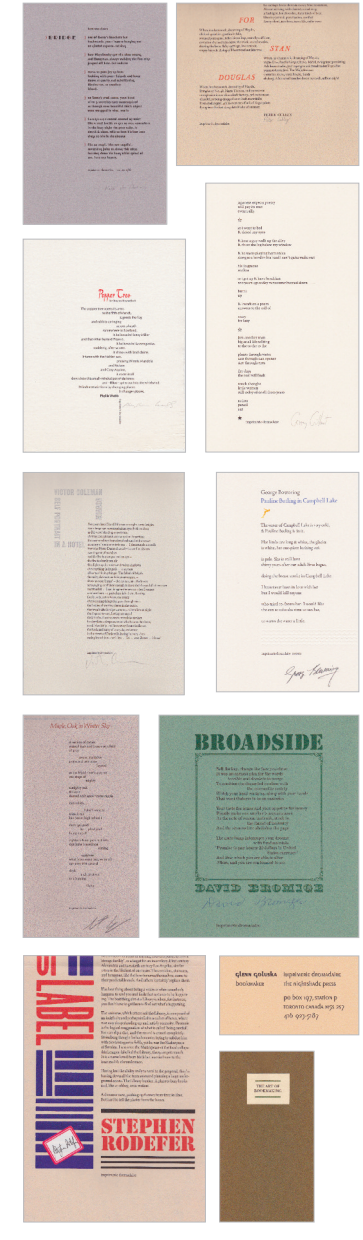
199 **Glenn Goluska | bookmaker**
Card; 89 × 51 mm. Business card set in Peignot, handprinted black on camel-coloured card.
ADDRESS "imprimerie dromadaire | The Nightshade Press | po box 197, station p | Toronto, Canada M5S 2S7 | 416 923-5187".
Date uncertain (though prior to October 1989). In 1976 while managing Reid's Books on Yonge, I replaced a good percentage of the mass-market titles and popular magazines with small press fare and alternative periodicals, including displays of Kanchenjunga, Blackfish and Dreadnaught books in the display case up front – alongside the Ben Wa balls, cock-rings and vibrators. Among the Dreadnaught titles was The Art of Bookmaking *by Washington Irving (printed by Nelson Adams, April 1975). As we also sold the Racing Form (established incidentally in 1894 by Frank Brunell in Glenn's home town), the rounders, touts and bookies would frequently spread their copy out on the countertop to handicap the meet. Spying the title beneath the glass several demanded a closer look until I explained it was about making books not making book. The story tickled Glenn – who was around Dreadnaught much of the time Nelson worked on it – prompting the card.*

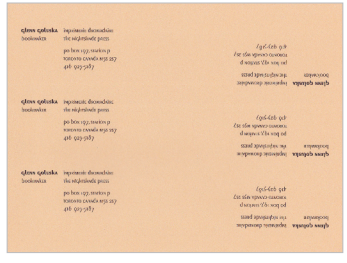
200 **Glenn Goluska | bookmaker**
Press-sheet of six business cards (each 89 × 51 mm) set in Peignot and handprinted black on camel-coloured Mayfair; 180 × 240 mm. The second column of text reads: "imprimerie dromadaire | The Nightshade Press | po box 197, Station p | Toronto Canada M5S 2S7 | 416 923-5187".
Trimming was completed at Coach House Press 17 November 1989, identifying it as a reprint of the preceding.

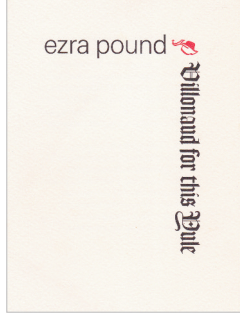
201 **Computer | Free Zone**
[2pp] leaf; 181 × 127 mm. Small broadsheet with imprint verso, set in Univers and Palatino, handprinted red and black on yellow card. Unspecified second printing completed November 1989 in an undisclosed edition of 200 copies (retaining the original 1987 date). NOT DEPICTED.

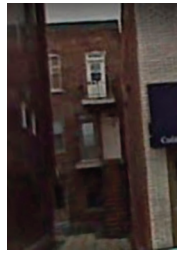
202 **ezra pound | Villonaud for this Yule**
Untrimmed and unfolded press-sheet; 192 × 233 mm. Set in Janson, with Cloister Black (BT) title, and Digi Grotesk author, handprinted red and black on cream Arches with deckled fore-edge. An undisclosed edition of 125 copies completed 17 December 1989. NOT DEPICTED.

203 **ezra pound | Villonaud for this Yule**
[4pp] leaflet; 159 × 117 mm. Set in Janson, with Cloister Black (BT) title, and Digi Grotesk author, handprinted red and black on cream Arches with deckled fore-edge. An undisclosed edition of 125 copies completed 17 December 1989 and issued with some trepidation as the press Christmas card (Glenn having side-stepped permission from the estate). Issued in camel-coloured Byronic envelope with handprinted return address across flap: "po box 197, station p toronto, canada M5S 2S7".









The first separate and first Canadian edition of the seventh poem from the poet's first book, A Lume Spento *(1908). In the original, the second line of the first three stanzas is set in italic within their parentheses; the fourth word in the second line of the second stanza is "magians" not "magicians"; and the first line of the third stanza ends in a question-mark. Glenn also opted for the later spelling of "wining" (transformed to "wineing" in* Collected Early Poems, *1976: New Directions, New York). The poet's second book, it bears noting, was titled* A Quinzaine for This Yule *(December 1908: Pollock, London). Resounding Glenn's interest in Villon and produced, in part, in concert with the recent Letters issue of the second separate edition in English of* Hugh Selwyn Mauberly, *1 July 1989.*

204 **po box 197, station p toronto, canada M5S 2S7**
Envelope with flap at top; 121 × 164 mm. Camel-coloured Byronic envelope set in Palatino handprinted black across the flap with the press address, to enclose Glenn's 1989 Christmas card, *Villonaud for this Yule* by Ezra Pound. NOT DEPICTED.
Also including three discarded empty envelopes, two addressed by Glenn in black ink to: "Denis [Hunter]"; and "Tom [Burrows] & Kate [Van Dusen]"; and another with typewritten address to "Gaye Jackson | 741 Union Street | Vancouver, British Columbia | V6A 2C3".

TORONTO & MONTRÉAL

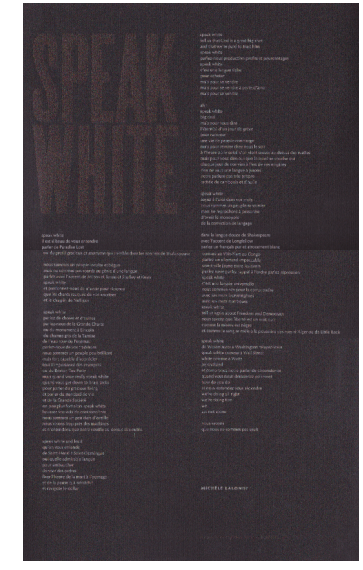
205 **Glenn Goluska | bookmaker**
Card; 97 × 59 mm. First business card in Montreal, set in Deberny & Peignot Garamont (with two swash characters), handprinted black on white bond. With Toronto (Box 197 Station P) and Montréal (4124, boul. St-Laurent) addresses.
Initially staying in hotels while commuting to Montréal through 1989 and early 1990, Glenn finally rented a small apartment on the third floor at 4124 St-Laurent (deuxième étage) just south of Rachel – off-street down a lane, like the Stable – where he stayed while in town, September 1990 to September 1992.

206 **imprimerie dromadaire | spring 1990**
Leaf; 279 × 216 mm. Fourth proof variant of a press pricelist, set in Garamond and Newhouse? (with extenders manipulated, in Fontographer? and 'oldstyle figures' manufactured from inverted sixes and an undotted "i"?), laserprinted on punched bond at Coach House Press in May 1990. NOT DEPICTED.

207 **"imprimerie dromadaire | the private press of | Glenn and Anne Goluska…Please make cheques payable to The Nightshade Press. Net 30 days."**
Leaf; 231 × 214 mm. Press invoice set in Metroblack No 2, Metro Medium No 2 and Metrothin No 2; four proof copies of a reprint of 25 copies, photocopied on grey bond by Glenn at Coach House Press, 18 June 1990.
Retaining both the phone number 923-5187 and Anne's involvement. At the time of her wedding to James Sutherland (December 1988), Anne had been an equal partner in dromadaire from its inception in 1972 (16 full years) and while Glenn is regularly celebrated for his work, it's too often forgotten that she produced some of the most inspiring books in our history. Glenn would certainly be the last person to let that recognition lapse.

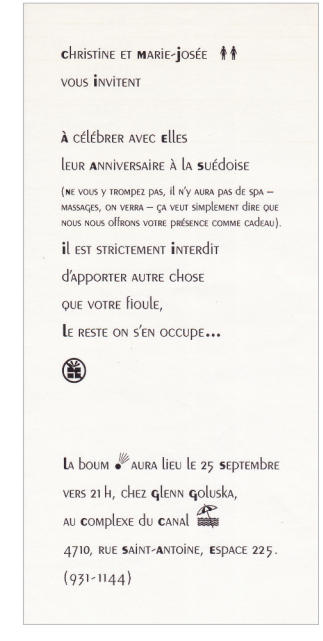
208 **"imprimerie dromadaire | the private press of | Glenn and Anne Goluska…Please make cheques payable to The Nightshade Press. Net 30 days."**
Leaf; 214 × 231 mm. Press invoice machineset in Metroblack No 2, Metro Medium No 2 and Metrothin No 2, handprinted on grey bond; unique variant proof copy on inadvertently turned sheet. NOT DEPICTED.

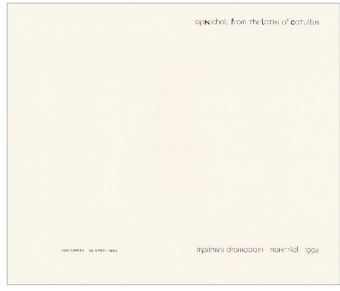
209 **SPEAK | WHITE | … | MICHÈLE LALONDE**
Sheet; 481 × 330 mm. Broadside handset in woodtype and Metroblack No 2 (with alternate characters), handprinted silver and red-black in two columns on black Canson in an edition of 50 unnumbered copies, 20 April 1990 (sans imprint). Completed a day before the 12th annual Wayzgoose in Grimsby. This setting omits the "e" in "toute" (line 21) and adds an accent on the "e" in "Viet" (line 76), while reducing the 13 original divisions of the text to ten.
COLOPHON "cinquante exemplaires toronto le 20 avril 1990" (in red-black).
Honouring the author in the hub of Anglo chauvinism, Glenn joined Raymond Souster who thirty years earlier had invited Michèle Lalonde to read (together with Gilles Hénault) in his third Contact Poetry Reading Series (26 March 1960). One of the defining poems of Canadian literature and iconic Québec-Libre anthem of the late 60s; written in 1968 shortly after President Charles de Gaulle fanned the sparks of sovereignty before a large crowd in Montréal, with "Vive le Québec libre!"; declaimed by the author in an indelibly rousing performance at the historic Nuit de la Poésie (27 March 1970) and published immediately after with English translation by Doug Jones, in Ellipse 3 (spring 1970). Initially issued separately as a large broadsheet by Les Editions de l'Hexagone (spring 1974): "nous savons que liberté est un mot noir [*a white word on a blackboard*]."

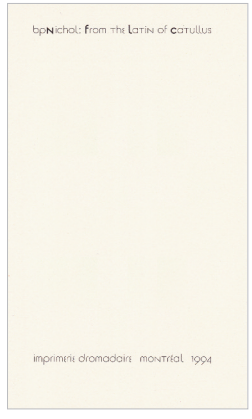


MONTRÉAL

210 **christine et marie-josée | vous invitent | a célébrer avec elles | leur anniversaire à la suédoise [Christine and Marie-Josée invite you to celebrate their Swedish birthday with them]**
Leaf; 215 × 102 mm. An invitation conceived, designed in lower-case Peignot and laserprinted (two-up) by Glenn, in an undisclosed edition of 50 copies. Possibly the discarded first issue.
TEXT *"(ne vous y trompez pas, il n'y aura pas de spa – massages, on verra – ça veut simplement dire que nous nous offrons votre présence comme cadeau). il est strictement interdit d'apporter autre chose que votre fioule, le reste on s'en occupe… la boum aura lieu le 25 septembre* [*1993*] *vers 21 h, chez glenn goluska, au complexe du canal 4710, rue saint-antoine* [*sic*], *espace 225. (931-1144)".*
TRANSLATION Make no mistake, there'll be no spa – massages, we'll see – we merely offer your presence as a gift. It's strictly forbidden to bring anything other than your 'fuel', the rest we take care of. The party will start around noon the 25th of September in Glenn Goluska's place at the Canal Complex, 4710 Saint-Antoine Street [*sic*], studio 225." The address was actually 4710 Saint-Ambroise.
Christine Dufresne was Head of Publications at the CCA (and subsequently Glenn's tenant at Sir-Georges-Étienne-Cartier); Marie-Josée Arcand, another close friend, was French Editor. Having moved into what tenants referred to as B-grant lodge, in late June 1993, this was as much Glenn's own housewarming party as a birthday bash for close coworker friends (that is, if the wrong address didn't impede).
NOTE *a Swedish anniversary is where you give others gifts on your birthday.*







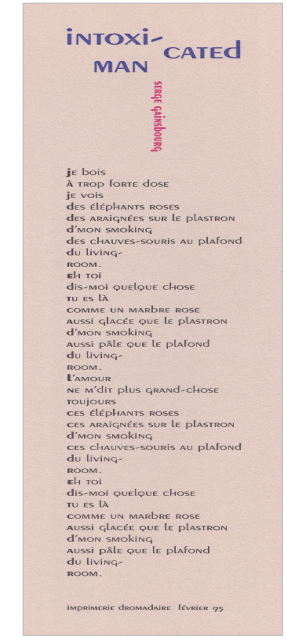
211 **bpNichol: from the Latin of Catullus | imprimerie dromadaire Montréal 1994**
Unfolded sheet designed as a [4pp] leaflet; 216 × 255 mm. Set in Tschicholina, Neue Kabel Light and Caslon Old Face, laserprinted on Caress Text. Commissioned by me for inclusion in the 26 lettered-copy edition of grOnkbag L (commemorating the induction of bpNichol Lane, 30 April 1994), this leaflet constitutes the first dromadaire publication from Montreal. Lane pome photo by Sun Dog Press prop Al Berlinski.
COLOPHON "100 copies 29 April 1994".
SPRING 1984 CATALOGUE *"bpNichol:* Poems from the Latin of Catullus | *Eleven poems of Catullus interpreted & transformed | by innovative Canadian poet bpNichol. The English | and Latin texts are complemented by litho-graphs and | relief cuts by artist/printmaker Elizabeth Forrest. | Approx. 40 pages. 13½ by 10 inches. Composed in | handset Nicolas Jenson, Centaur, & Linotype Metro- | thin. The poems are being printed by Glenn Goluska | in black & red on paper handmade at The Imago Paper | Mill, Oakland, California. The 8 lithographs are being | printed by Elizabeth Forrest in three colours on paper | handmade by Michael Desjardins of Toronto. The book | will be handbound in a Japanese-style binding, and | the edition will be limited to 65 copies, of which 50 | copies will be for sale. Fall or winter of 1984 at an | anticipated price of $250."*

212 **bpNichol: from the Latin of Catullus | imprimerie dromadaire Montréal 1994**
[4pp] leaflet; 216 × 128 mm. Unidentified poem number XXVIII (from the Latin poet's 116 surviving poems) beginning, "Piss on his committees, cohorts in inanities…". Set in Tschicholina, Neue Kabel Light and Caslon Old Face, laserprinted on Caress Text. Commissioned by me for inclusion in the 26 lettered-copy edition of grOnkbag L (commemorating the induction of bpNichol Lane, 30 April 1994).
COLOPHON "100 copies 29 April 1994".
The method of 'translation' adopted by bp is frequently referred to as homolinguistic translation, equivocating a majority of the Latin words into English homophonically. To illustrate, the first few lines of poem 28 in Latin, "Pisonis comites, cohors inanis, / aptis sarcinulis et expeditis, / Verani optime tuque mi Fabulle, / quid rerum geritis?" are translated by C.H. Sisson as "You who have been with Piso, which is not the way to grow rich, / Have no difficulty with your baggage, it is easily lifted; / Veranius and Fabullus, I am glad to see you, how are you?"; and by James Michie, "Admirable Veranius and you, / My dear Fabullus, of the retinue / Of the governor Piso – unrewarded rabble / Whose luggage is so empty it's no trouble / To travel with – does it go well or ill / With you these days?" Whereas bp rendered them, "Piss on his committees, cohorts in inanities / apt as sarcasm and too expeditious, / Verani was too optimistic my Fabulle, / who put the Geritol in his rum?" Louis and Celia Zukofsky began collaborating in 1958 on the model that influenced bp's generation, with the intention of "follow[ing] the sound, rhythm, and syntax of his Latin – tr[ying], as is said, to breathe the 'literal' meaning with him"; versions of which appeared in their Catullus Fragmenta *(1969: Turret Books, London);* Catullus translated by Celia and Louis Zukofsky *(1969: Cape Goliard Press, London); and the special* Catullus / Zukofsky *issue of Grosseteste Review Vol 3 No 4 (winter 1970: Grosseteste Press, Pensnett, Staffs). Considering that translation was focal to much of Glenn's work, it's hard, in light of their numerous earlier collaborations, to consider this unrealized project anything less than a high point in the creative synergy of two of Canada's most unique and imaginative artists. Glenn called that awful Monday with the devastating news that bp had died the day before (25 September 1988).*

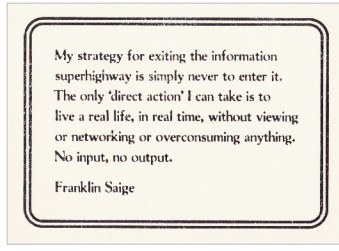
And even years after, he felt – despite the agreement he'd had with beep – that it would simply be disrespectful to proceed with publication of the book (or even broach the topic with Ellie). This leaflet remains the sole portion of their remarkable collaboration ever publicly offered.

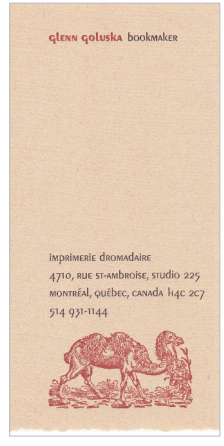
213 **"Glenn Goluska bookmaker | imprimerie dromadaire | 4710, Rue St-Ambroise, studio 225…"**
Card; 146 × 77 mm. First Canal personal business card machineset in lower-case Peignot, handprinted black and rust-red on camel-coloured Nideggen trimmed at foot (with French accents rust-red), in an undisclosed edition of 75 copies, September 1994.
Although Glenn had moved into his place on the Canal late June 1993, it took better than a year to progress to the point of reactivating the press. The workload at the CCA *in addition to an exciting new community of neighbouring artists, certainly prolonged the delay. But the main factor was two corrective laser surgeries on his eyes in April and again in May 1994.*

214 **Intoxi- | cated | Man | Serge Gainsbourg**
Sheet; 332 × 83 mm. Long broadside set in Peignot, handprinted blue, red and black on grey card in an undisclosed edition of 125 copies, with title in English and poem in French.
COLOPHON "imprimerie dromadaire février 95".
The first letterpress dromadaire publication from Montréal (apart from the preceding business card).



215 **LA POÉSIE | … | Denis Roche | imprimerie dromadaire**
Sheet; 418 × 279 mm. Broadside handprinted black, red and silver on handmade Japanese Iyo Glazed with fore- and bottom edges deckled. Glenn's English translation is set in Gill Sans and printed red, interlined with the final lines of the French text set in Trump Semibold Condensed; while the first lines are interlined with a setting of the French text in an experimental geometric face (which I vaguely recall him saying was the work of a new type designer in Montréal – possibly Bob Beck?).
During supper at Marché, 20 March 1995, Glenn told me he'd developed his first ever photopolymer-relief plate (for one of two broadsides he hoped to complete for the ABAC *Fair in May) but needed to borrow magnets from Stan until he could buy his own, to lock it to the bed of the Vandercook and print his first letterpress production from plastic plates. The second broadside he intended but failed to print, involved a text from Antonin Artaud (possibly inspired by 'Les Journées Internationales Antonin Artaud' retrospective in Montréal, May / June 1993, for which Glenn scored me a poster). In town later for the 22nd Toronto Antiquarian Book Fair, 25–7 May, he brought copies of the new broadside to my table at the Toronto Small Press Bookfair, early the morning of the 27th (before heading to The Design Exchange for the* ABAC *fair), taking the opportunity to collect his copy of Will Rueter's recently-handbound issue of* The Service *(which he'd originally designed at Coach House). I managed to sell just one copy of the Roche broadside for him that day (to master binder, author & Pointyhead Press publisher, Don Taylor) despite charging only $10 while Glenn was asking $15 at the Antiquarian fair. The price difference reflected his support for the Small Press Resource Centre which I'd initiated through the shop, representing a variety of alternative indie presses near and far. A 2003 publication date for the broadside projected by Robert Bringhurst (Amphora 159, p8), accords with the reprint produced in a single colour from the French plate alone, by and for students touring Glenn's printshop – see* A224, *p64 below.*

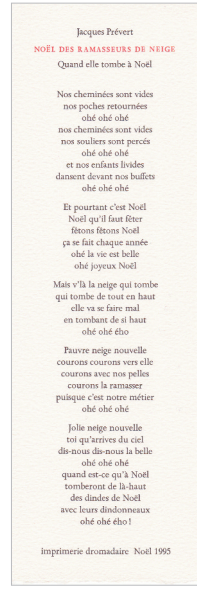




216 **"My strategy for exiting the information | superhighway is simply never to enter it. | … | Franklin Saige"**
Leaf; 127 × 177 mm. Small handbill with six-line facsimile letterpress text in a bordered cartouche, laserprinted or photocopied on white card (in the spirit of small press expediency) as a handout at the spring Toronto Small Press Book Fair, Saturday 27 May 1995.
Glenn produced the card without identifying details, in solidarity with the luddite ideals of the Lead Pencil Club (of Wainscott, New York), resounding his earlier Computer Free Zone *handouts. Wainscott native Bill Henderson, who issued a press release presenting their manifesto, 27 February 1994, subsequently compiled the club anthology,* Minutes of the Lead Pencil Club: Pulling the Plug on the Electronic Revolution *(1996: Pushcart), comprising 42 stridently anti-technology essays by Russell Baker, Wendell Berry, Sven Birkerts, Andrei Codrescu, David Gelernter, Doris Grumbach, Neil Postman, Franklin Saige, Mark Slouka and Clifford Stoll among others. Glenn likely took the quote from the Franklin Saige contribution in the March/April 1995 issue of Utne Reader whose cover featured 'Cyberhood vs Neighborhood: Are Computer Networks Real Communities? (Are Neighborhoods?)'. As presented in the Los Angeles Times, "We received a missive, written in pencil, from Bill Henderson, editor of The Pushcart Press, inviting the technologically disgruntled to join The Lead Pencil Club's mission to be 'A Pothole on the Information Highway.' The club's statement (in part) follows. 'The god of our godless age is speed. Driven by our obsession to compete, we have embraced this electronic god with a frenzy. Soon, blessed with Fax, Voice and E-mail, computer hookups and TVs with hundreds of channels, we won't have to leave our lonely rooms – not to write a check, work, visit, shop, exercise, or make love (virtual reality will serve). We won't write letters to friends because we won't have friends – just electronic anachronisms. Next century, nobody will know the meaning of "love," though "self-love" may survive. We will have raced at incredible speeds on the information superhighway to reach our final destination – Nothing. Our Director Emeritus, Henry David Thoreau, said it first in 1844: 'We are in great haste to construct a magnetic telegraph from Maine to Texas, but Maine and Texas, it may be, have nothing important to communicate.' Like Henry David Thoreau, our club is cranky. We honor provocation. We want to start an argument in the broad flapping American ear. With Founding Director Doris Grumbach, we like to imagine that computers had 'contracted a fatal illness for which there was no cure.' Vice President Al Gore predicts that his Information Superhighway will bring people closer together, but the Club asks: Now that voice mail answers our telephone calls, are we more in touch or are we drifting further apart? Our pledges: We will avoid fax and hang up on Voice Mail. We will receive no E-mail and send none. If our computers develop a virus, we will seek no cure. Our communications will be face to face. If direct human contact is not possible, we will write letters in our own handwriting because that handwriting is a mark of our personality. What's your hurry, Al Gore? Speed Kills. Where's the Fire? Haste Makes Waste. Back to Basics. Not So Fast! As Henry David Thoreau said, "Simplify, simplify, simplify'."*

217 **"Glenn Goluska bookmaker | imprimerie dromadaire | 4710, rue St-Ambroise, studio 225…"**
Leaf; 153 × 76 mm. Second printing of the Canal personal business card machineset in lower-case Peignot, handprinted black and rust-red on camel-coloured Nideggen (with French accents in rust), now with a deckled foot; issued May 1995.

218 **Jacques Prévert | NOËL DES RAMASSEURS DE NEIGE | Quand elle tombe à Noël**
Sheet; 227 × 75 mm. Broadside set in Haarlemmer (text in French only), handprinted red and black on Arches with deckled foot. Received by mail 2 January 1996 in a plain envelope with holograph return address: "4710, St-Ambroise, #225 | Mtl H4C 2C7" and an enclosed note in red ink on cream card: "Merry Christmas! | Stay alive long | enough to have | supper again | in Toronto. | Glenn".
COLOPHON "imprimerie dromadaire Noël 1995".
His classic Villonaud to the Christmas snow crews composed in 1950 by satirical placemat bard, lyricist and screenwriter Jacques Prévert (1900–77); subsequently recorded by Eric Amado for the 10" compilation, Chansons de Jacques Prévert *(1953: Le Chant du Monde, LD4004).*


Jacques Prévert
NOËL DES RAMASSEURS DE NEIGE
Quand elle tombe à Noël

Nos cheminées sont vides
nos poches retournées
ohé ohé ohé
nos cheminées sont vides
nos souliers sont percés
ohé ohé ohé
et nos enfants livides
dansent devant nos buffets
ohé ohé ohé

Et pourtant c'est Noël
Noël qu'il faut fêter
fêtons fêtons Noël
ça se fait chaque année
ohé la vie est belle
ohé joyeux Noël

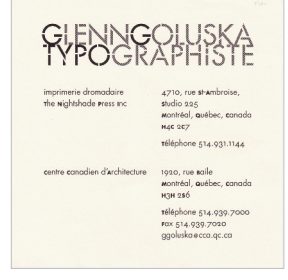
Mais v'là la neige qui tombe
qui tombe de tout en haut
elle va se faire mal
en tombant de si haut
ohé ohé ého

Pauvre neige nouvelle
courons courons vers elle
courons avec nos pelles
courons la ramasser
puisque c'est notre métier
ohé ohé ohé

Jolie neige nouvelle
toi qu'arrives du ciel
dis-nous dis-nous la belle
ohé ohé ohé
quand est-ce qu'à Noël
tomberont de là-haut
des dindes de Noël
avec leurs dindonneaux
ohé ohé ého !

imprimerie dromadaire Noël 1995

219 **GLENNGOLUSKA | TYPOGRAPHISTE**
Leaf; 126 × 128 mm. First commercial business card from the St-Ambroise address, set in Futura (with old-style figures imported from Architype Renner) and a display stencil version of Futura Medium (with Glenn's name, appropriately, set camel-case); laserprinted on cream Caress Text. With both his home (dromadaire and Nightshade Press Inc, 4710, rue St-Ambroise, studio 225, Montréal…H4C 2C7 Téléphone 514-931-1144) and CCA details (1920, rue Baile, Montréal H3H 2S6 Téléphone 514-939-7000 Fax 514-939-7020 ggoluska@cca.qc.ca).
Produced in an undisclosed edition of 100 copies, April 1996.


GLENNGOLUSKA
TYPOGRAPHISTE

imprimerie dromadaire
the Nightshade Press inc

4710, rue St-Ambroise,
studio 225
Montréal, Québec, Canada
H4C 2C7
Téléphone 514.931.1144

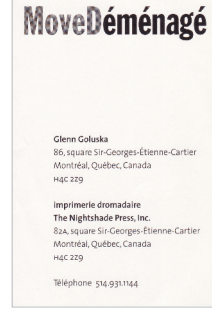
centre canadien d'architecture

1920, rue Baile
Montréal, Québec, Canada
H3H 2S6
Téléphone 514.939.7000
Fax 514.939.7020
ggoluska@cca.qc.ca

220 **GLENNGOLUSKA | TYPOGRAPHISTE**
Leaf; 165 × 255 mm. Press-sheet for the first commercial card from St-Ambroise, set in Futura (with old-style figures imported from Architype Renner) and a display stencil version of Futura Medium, laserprinted two-up on cream Caress Text. NOT DEPICTED.
Fifty such sheets were produced April 1996.

221 **MoveDéménagé**
Leaf; 152 × 101 mm. Change-of-address notice set digitally in TheSans, laserprinted black on white card, September 1999. Announcing Glenn's move to 86, square Sir-Georges-Étienne-Cartier and the relocation of imprimerie dromadaire and The Nightshade Press, Inc, below in the basement at 82A, square Sir-Georges-Étienne-Cartier.

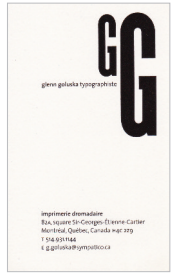
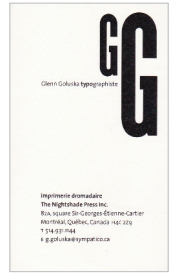
222 **glenn goluska typographiste**
Card; 127 × 77 mm. First business card from the new address set digitally in TheSans with woodtype-like display initials (possibly Antique Bold Condensed or Trade Gothic Bold Extra Condensed), laserprinted black on light-weight white card. Listing only 'imprimerie dromadaire' over the address; with both his name and the press-name bold.
The lower-case initials of his name leading into their uppercase display forms, playfully lends to a reflection of Glenn's characteristic humility.


MoveDéménagé

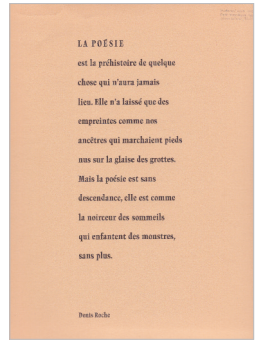
Glenn Goluska
86, square Sir-Georges-Étienne-Cartier
Montréal, Québec, Canada
H4C 2Z9

imprimerie dromadaire
The Nightshade Press, Inc.
82A, square Sir-Georges-Étienne-Cartier
Montréal, Québec, Canada
H4C 2Z9

Téléphone 514.931.1144

223 **Glenn Goluska typographiste**
Card; 127 × 75 mm. Second business card from the new address set digitally in TheSans with woodtype-like display initials (possibly Antique Bold Condensed or Trade Gothic Bold Extra Condensed), laserprinted black on heavy-weight white card (1999). Now listing both 'imprimerie dromadaire' and 'The Nightshade Press Inc.' above the address; with only the prefix "typo" (in "typographiste"), and the business-names, playfully bold.



224 **LA POÉSIE | … | Denis Roche**
Sheet; 316 × 249 mm. Broadside handprinted brown on camel-coloured laid stock, from photopolymer-relief plate locked with magnets to the bed of the Vandercook (allowing visitors to the basement printshop at 82a, square Sir-Georges-Étienne-Cartier, the opportunity to print their own souvenir). This copy printed by Glenn (2003). The French text alone, as initially set in Trump Semibold Condensed – from the three-colour bilingual broadside printed in April of 1995 on handmade Japanese Iyo Glazed.

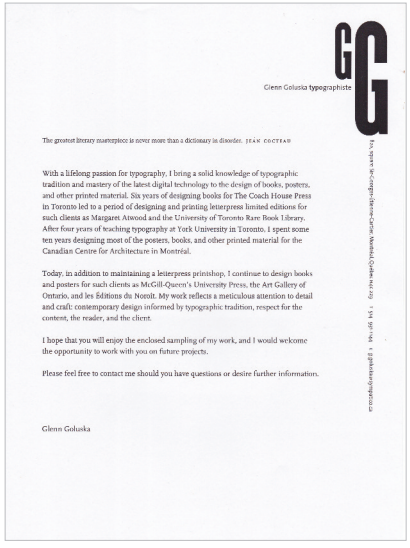
225 **Glenn Goluska typographiste | G | G**
Three leaves printed recto, stapled upper left; 279 × 203 mm. Glenn's CV detailing his achievements from 1969 to 2003 in ten categories: [1] Professional experience, 9 entries (1971–2000); [2] Editorial and official positions, 7 (1980–2003); [3] Solo exhibitions, 2 (1985–7); [4] Group exhibitions, 26 (1978–96); [5] Design Awards, 32: (A) AIGA, 11 (1978–93); (B) Alcuin Society Citation for Fine Book Design, 7 (1980–2000); (C) American Association of Museums, Award of Merit, 6 (1991–9); (D) Art Directors Club of New York Merit Award, 1 (1980); (E) Graphic Design Canada, Certificate of Excellence, 2 (1978/9); (F) Mondanock [*sic*] Paper Mills, Award of Excellence, 1 (1989); (G) Penta Systems, Certificate of Distinction, 1 (1990); (H) Graphisme Québec, Certificat d'excellence, 2 (1990); (I) TIA, Typographic Design Excellence, 1 (1990); [6] Education (1969–81); [7] Collections, 9; [8] Memberships, 4; [9] Articles and Reviews by, 5 (1980–6); [10] Selected Articles and Reviews about, 15 (1978–2002). Issued November 2004 together with: (i) a covering letter to prospective clients, inviting work; (ii) Glenn's business card in two sizes; and (iv) four full-colour offset folio leaflets illustrating a selection of his work; (viii) all housed in an unprinted camel-coloured folder enclosing inner pockets on either side (294 × 237 mm).
The copy in hand retains its original handprinted kraft mailing envelope (postmarked 27 November 2004) addressed: "Nicky Drumbolis | Letters | 77 Florence Street, Studio 104 | Toronto, Ontario | M6K 1P4".

226 **Glenn Goluska typographiste | G | G | affiches • posters**
[4pp] leaflet, coated stock; 279 × 202 mm. Illustrating 21 posters.

227 **Glenn Goluska typographiste | G | G | divers • miscellaneous**
[4pp] leaflet, coated stock; 279 × 203 mm. Illustrating 18 productions.

228 **Glenn Goluska typographiste | G | G | livres • books**
[4pp] leaflet, coated stock; 279 × 203 mm. Illustrating 30 titles.

229 **Glenn Goluska typographiste | G | G | impressions typographique • letterpress**
[4pp] leaflet, coated stock; 279 × 203 mm. Illustrating 18 titles, with 9 different cover designs for *Additives* by Paul Dutton.


Glenn Goluska typographiste

The greatest literary masterpiece is never more than a dictionary in disorder. JEAN COCTEAU

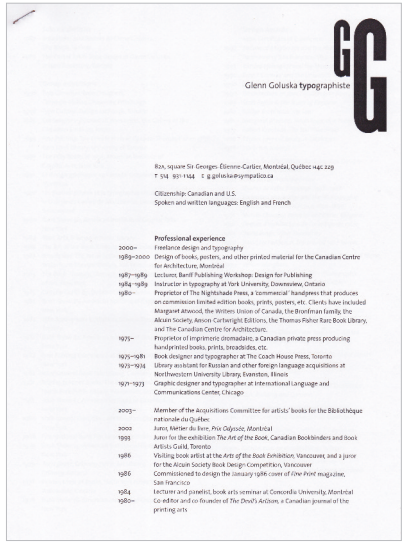
With a lifelong passion for typography, I bring a solid knowledge of typographic tradition and mastery of the latest digital technology to the design of books, posters, and other printed material. Six years of designing books for The Coach House Press in Toronto led to a period of designing and printing letterpress limited editions for such clients as Margaret Atwood and the University of Toronto Rare Book Library. After four years of teaching typography at York University in Toronto, I spent some ten years designing most of the posters, books, and other printed material for the Canadian Centre for Architecture in Montréal.

Today, in addition to maintaining a letterpress printshop, I continue to design books and posters for such clients as McGill-Queen's University Press, the Art Gallery of Ontario, and les Éditions du Noroît. My work reflects a meticulous attention to detail and craft: contemporary design informed by typographic tradition, respect for the content, the reader, and the client.

I hope that you will enjoy the enclosed sampling of my work, and I would welcome the opportunity to work with you on future projects.

Please feel free to contact me should you have questions or desire further information.

Glenn Goluska


Glenn Goluska typographiste

Rés. square Sir Georges-Étienne-Cartier, Montréal, Québec H4C 2Z9
T 514 931-1144 E g.goluska@sympatico.ca

Citizenship: Canadian and U.S.
Spoken and written languages: English and French

Professional experience

2000– Freelance design and typography
1989–2000 Design of books, posters, and other printed material for the Canadian Centre for Architecture, Montréal
1987–1989 Lecturer, Banff Publishing Workshop: Design for Publishing
1984–1989 Instructor in typography at York University, Downsview, Ontario
1980– Proprietor of The Nightshade Press, a 'commercial' handpress that produces on commission limited-edition books, prints, posters, etc. Clients have included Margaret Atwood, the Writers' Union of Canada, the Bronfman family, the Alcuin Society, Anson-Cartwright Editions, the Thomas Fisher Rare Book Library, and The Canadian Centre for Architecture.
1975– Proprietor of imprimerie dromadaire, a Canadian private press producing handprinted books, prints, broadsides, etc.
1975–1981 Book designer and typographer at The Coach House Press, Toronto
1973–1974 Library assistant for Russian and other foreign language acquisitions at Northwestern University Library, Evanston, Illinois
1971–1973 Graphic designer and typographer at International Language and Communications Center, Chicago

2003– Member of the Acquisitions Committee for artists' books for the Bibliothèque nationale du Québec
2002 Juror, Métier du livre, Prix Québecor, Montréal
1993 Juror for the exhibition *The Art of the Book*, Canadian Bookbinders and Book Artists Guild, Toronto
1986 Visiting book artist at the *Arts of the Book Exhibition*, Vancouver, and a juror for the Alcuin Society Book Design Competition, Vancouver
1986 Commissioned to design the January 1986 *Cover of Fine Print* magazine, San Francisco
1984 Lecturer and panelist, book arts seminar at Concordia University, Montréal
1980– Co-editor and co-founder of *The Devil's Artisan*, a Canadian journal of the printing arts

Glenn Goluska typographiste

affiches • posters

Centre Canadien d'Architecture, Montréal

Centre Canadien d'Architecture, Montréal

Solo exhibitions

1987 Broadsides and Posters by Glenn Goluska, The Book, Toronto
1985 The Poster Art & Book Design of Glenn Goluska, Letters bookstore, Toronto

Group exhibitions

1996 Two Canadian Book Designers, Carnegie Mellon University, Pittsburgh
1996 Type Culture, Design Exchange, Toronto
1995 Contemporary Canadian Bookworks, the Gallery of the Canadian Embassy, Tokyo
1995 Fine Printing: The Private Press in Canada, Thomas Fisher Rare Book Library, University of Toronto
1993 The Fifty Books of 1993, American Institute of Graphic Arts, New York
1991 Le design graphique au Canada, Graphisme Québec, Montréal
1990 Les presses privées et la typographie créative, la Galerie du Centre de Montbenon, Lausanne, Switzerland
1990 Book Show 90, American Institute of Graphic Arts, New York
1989 Book Arts, Brampton Public Library
1988 The Art of the Book, Ontario Craft's Council, Toronto
1987 Broadsides: The Art of Letterpress, Waterfront Theatre Gallery, San Francisco
1985 The Book Thought Through, Metropolitan Museum of Art, New York
1985 Ontario Crafts 85, Ontario Crafts Council, Toronto
1983 Book Show 83, American Institute of Graphic Arts, New York
1982 25th Anniversary Exhibition, Graphic Design Canada, Toronto
1982 Book Show 82, American Institute of Graphic Arts, New York
1982 Fine Printing Conference at Columbia University, New York
1982 International Book Fair, Leipzig, Germany
1981 Readers' Lover of Books: The Book Arts in Ontario, North York Public Library, Willowdale, Ontario
1981 Book Show 81, American Institute of Graphic Arts, New York
1980 39th Annual Exhibition, Art Directors Club, New York
1980 International Book Fair, Leipzig, Germany
1979 Book Show 79, American Institute of Graphic Arts, New York
1979 Waygoose, Grimsby Public Art Library, Grimsby, Ontario
1978 Readers' Lover of Books, North York Public Library, Willowdale, Ontario
1978 Book Show 78, American Institute of Graphic Arts, New York

Design Awards

AIGA Certificate of Excellence:
1995 *Eadweard Muybridge and the Photographic Panorama of San Francisco, 1850–1880*
1993 *Richard Henriquez and the Memory Theatre*
1990 *Ernest Cormier and the Université de Montréal*
1990 *Money Matters: A Critical Look at Bank Architecture*
1990 *L'architecture en jeux / Buildings in Boxes*
1983 *Scott Joplin & the Music of Ragtime*
1982 *Saidye Bronfman: My Sam*
1981 Margaret Atwood: *Notes towards a Poem ...*
1979 Robert Kroetsch: *The Sad Phoenician*
1978 *Reader, Lover of Books: A Catalogue*
1978 tpNichol: *Journal*

Alcuin Society Citation for Fine Book Design:
2000 *Carlo Scarpa, Architect*
1994 *Cités de l'architecture fictive :*
Œuvres de Peter Eisenman, 1978–1988
1993 *Eadweard Muybridge and the Photographic Panorama of San Francisco, 1850–1880*
1991 Melvin Charney: *Parables and Other Allegories*
1991 *Dessins d'architecture de l'avant-garde russe*
1989 David Jones: *Inner Necessities*
1980 David McFadden: *A Trip around Lake Huron*

American Association of Museums, Award of Merit:
1999 *Venise/Marghera*
1993 *Eadweard Muybridge and the Photographic Panorama of San Francisco, 1850–1880*
1993 *Richard Henriquez and the Memory Theatre*
1993 CCA information folder
1991 Melvin Charney: *Parables and Other Allegories*
1991 *Dessins d'architecture de l'avant-garde russe*

Art Directors Club of New York Merit Award:
1980 Greenhill: *Early Canadian Photography*

Graphic Design Canada, Certificate of Excellence:
1979 Robert Kroetsch: *The Sad Phoenician*
1978 *Reader, Lover of Books*

Mondamock Paper Mills, Award of Excellence:
1989 *CCA: Building and Gardens*

Penta Systems, Certificate of Distinction:
1990 *Ernest Cormier et l'université de Montréal*

Graphisme Québec, Certificat d'excellence:
1990 *Ernest Cormier et l'université de Montréal*
1990 *Architecture en jeux/Buildings in Boxes*

TIA, Typographic Design Excellence:
1990 *Ernest Cormier and the Université de Montréal*

Centre Canadien d'Architecture, Montréal

Education

1981 Advanced Letterpress, California College of Arts and Crafts, Oakland, California
1973 Editing, Book Design, Typography, University of Chicago
1971 BA (Modern Lang. & Lit.), University of Toronto
1969 BA (Modern Lang. & Lit.), University of Toronto

Collections

Cooper-Hewitt National Design Museum, New York
Massey College Library, Toronto
Metropolitan Toronto Reference Library
National Library of Canada
North York Public Library, Willowdale
Northwestern University Library
San Francisco Public Library
The Thomas Fisher Rare Book Library, Toronto
University of Alberta Library

Memberships

Alcuin Society, Vancouver
American Institute of Graphic Arts
American Typecasting Fellowship
Typocrafters

Articles and Reviews by

1986 'Confessions of a Former Vancouverphobe.' *The Devil's Artisan*, Toronto, no. 18, 1986.
1984 'The Book Arts in Canada.' *Craft International*, New York, October 1984, and reprinted in *Amphora* 59, Vancouver, March 1986.
1981 'A Printer's San Francisco.' *The Devil's Artisan*, no. 7, 1981.
1981 'A Linotype for the Home.' *The Devil's Artisan*, no. 6, 1981.
1980 'Stalking the Elusive Wood Type.' *The Devil's Artisan*, no. 1, 1980.

Selected Articles and Reviews about

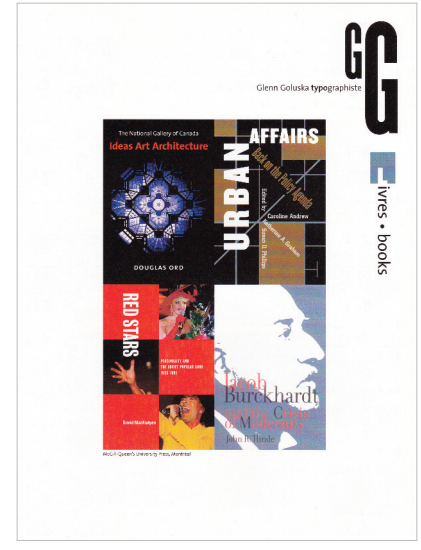
2002 Web Site: The National Library of Canada – *Canadian Private Presses – Imprimeurs dromadaire* (www.nlc-bnc.ca/presses/ehtfq-540-e.html)
1990 Elsted, Crispin. Book review in *Fine Print*, July 1990, pp. 91–92.
1988 Fetherling, Douglas. 'Lead Ain't Dead.' *Applied Arts Quarterly*, Toronto, vol. 2, no. 4, Winter 1988, pp. 34–35.
1987 Curry, Joe. Letter to the editor. *ibidem*, Toronto, 1987
1986 Mason, Roger Burford. 'The Private Press in Canada.' *Albion* 29, Hertfordshire, UK, Summer 1986, pp. 21–22.
1985 Curry, Joe. 'Organic Typography.' *Mondo Huntamooga*, no. 4, May 1985, pp. 10–11.
1985 Elsted, Crispin. 'Private Press Profile.' *Amphora* 60, Vancouver, December 1985, pp. 20–23.
1983 Wallisch, Kathy. 'Second Annual Broadside Roundup.' *Fine Print*, July 1985, pp. 140–41.
1981 Rotin, David & Marilyn Baxter. *Readers' Lover of Books: Volume 2*. Willowdale: North York Public Library, 1981, pp. 42–43.
1981 Slopen, Beverley. 'Book World.' The Montreal *Gazette*, 19 September 1981, p. 27; and *The Toronto Star*, 20 September 1981, p. C6.
1980 Dunlop, Paul. 'In Praise of that Noble Old Art.' *Graphic Monthly*, Toronto, November 1980, pp. 5–10.
1980 Baxter, Marilyn. 'The Private Press in Canada.' *Skinks and Stones: Some Aspects of Canadian Printing History*. Toronto: Toronto Typographic Association, 1980, pp. 109–11.
1979 'After Hours.' *Metropolitan Toronto Library Board News*, March/April 1979, p. 12.
1979 Bantoo, John. 'Carrying Gutenberg's Torch.' *Xerofax*, *The Globe and Mail*, Toronto, 23 June 1979, pp. B–9.
1978 Rotin, David & Marilyn Baxter. *Readers' Lover of Books: A Catalogue*. Willowdale: North York Public Library, 1978, p. 57.

Glenn Goluska
Rés. square Sir-Georges-Étienne-Cartier
Montréal, Québec, Canada H4C 2Z9
T 514 931-1144
E g.goluska@sympatico.ca

Glenn Goluska typographiste
livres • miscellaneous
MONOPOLI
GALERIE D'ARCHITECTURE

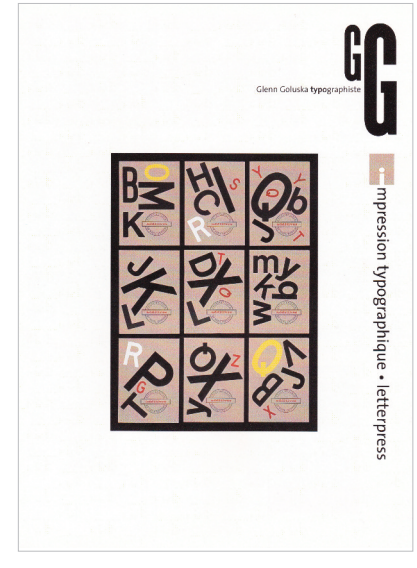
CCA CALENDRIER D'ACTIVITÉS OCTOBRE 1997 À AVRIL 1998
THE AMERICAN CENTURY
ARCHITECTURA
RÉCIPROCITÉ
RECIPROCITY
PATKAU +16

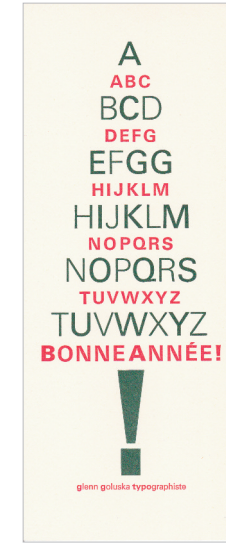
CARLO SCARPA ARCHITECTE
MONTRÉAL MÉTROPOLE

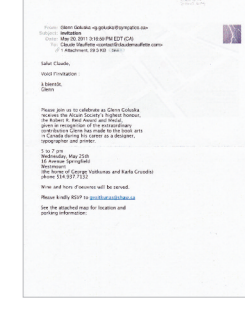

Glenn Goluska typographiste
livres • books
The National Gallery of Canada
Ideas Art Architecture
URBAN AFFAIRS
DOUGLAS ORD
RED STARS
Jacob Burckhardt and the Crisis of Modernity

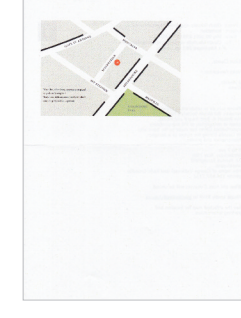
SUSPENDED CONFIGURATIONS
anxious
MODERNISMS

TRIVIALITIES
Glenn Goluska


Glenn Goluska typographiste
impression typographique • letterpress







230 **A | ABC | BCD | DEFG | … | BONNE ANNÉE! | ! | glenn goluska typographiste [14 lines]**
Sheet; 218 × 89 mm. Broadside set in Univers 55 and 75, handprinted red and green on cream cardstock. Undated Christmas card for 2004. The printed envelope (addressed 82A square Sir-Georges-Étienne-Cartier, Montréal, Québec, Canada H4C 2Z9) is postmarked 4 January 2005 (received the 6th).

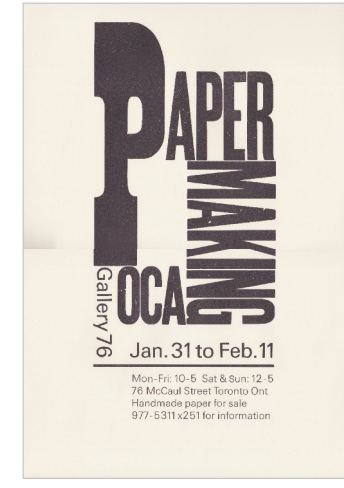
231 **"Please join us to celebrate as Glenn Goluska | receives the Alcuin Society's highest honour, | the Robert R. Reid Award and Medal,…"**
[2pp] leaf; 279 × 215 mm. A copy of his emailed invitation to Claude Mauffette, dated 20 May 2011, printed out for me by Glenn during my final visit, 21 May. With map to 16 Avenue Springfield in Westmount (verso), home of Karla Gruodis and Dawson College prof, typographer George Vaitkunas (who had designed two books for the CCA), location of the ceremony, Wednesday 25 May, 5:00–7:00.
Claude Mauffette Design Industriel was Glenn's neighbour at 4710 rue St-Ambroise. Named Montréal designer of the year in 1993, his innovative corkscrews and ærators made an immediate hit with a connoisseur of the grape, like Glenn.

EDITORIALLY Glenn never lost sight of the fact that what you print as well as how you print it is what ultimately matters, his list worthy of greater study as a curriculum. He also maintained that all jobwork qualified for fine design, regardless of content (within reason).

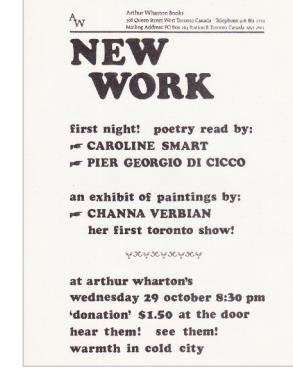
B

SECTION JOBWORK

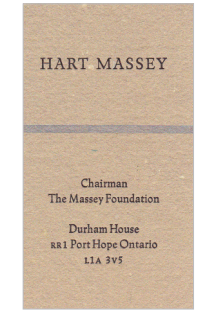
1 **PAPER | MAKING | OCA | Gallery 76 | Jan. 31 to Feb. 11**
Sheet; 481 × 317 mm. Poster handset in woodtype and Univers 53, handprinted black on off-white stock.
TEXT "Mon-Fri: 10–5 Sat & Sun: 12–5 | 76 McCaul Street Toronto Ont | Handmade paper for sale | 977-5311 x251 for information".
Presumably produced for an exhibition curated by Wendy Cain early 1980.



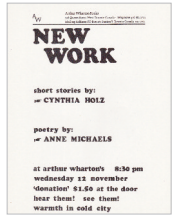
2 **NEW | WORK | first night! poetry read by: | CAROLINE SMART | PIER GEORGIO [*sic*] DI CICCO | an exhibit of paintings by: | CHANNA VERBIAN | her first toronto show!**
Leaf; 280 × 215 mm. Flier set by Glenn in Cooper Old Style and offset or photocopied black on white ARTHUR WHARTON BOOKS letterhead from a letterpress proof, for the reading Wednesday 29 October [1980]. Glenn also designed the monogram and letterhead, set in Carl Dair's Cartier.
Featuring two European-born poets who emigrated as kids: Pier Giorgio Di Cicco (from Italy), future second Poet Laureate of Toronto (2004–9), whose first book appeared in 1976; and Caroline Smart (from England), whose first book was published shortly after this reading (1981). Arthur Wharton Books was initially located at 308 Queen Street West down a dark hallway in a backroom next to what would soon become the Bamboo Club (26 August 1983 – 31 October 2002). Following in the footsteps of Mitch Cadeau, Elizabeth Cunningham and Nelson Ball (1970–3) among others, Arthur had worked from 1975–8 for the doyen of the antiquarian trade in Toronto, Maarti Ahvenus (1928 – 23 August 2011) at the Village Bookstore just down the street (239 Queen West, which opened June 1961 at 29 Gerrard Street West, relocating to 118 Yorkville for a year in 1972). After compiling an extensive "list of the contents of the back room" for Bill Hoffer in Vancouver (List No 41, 16 July 1979) he returned to Toronto to open his own shop at 308 Queen West, moving February 1985 to 652 Queen West (near Nelson Ball's open store) until 1989 when he began dealing by appointment from home. The reading series started shortly before Glenn and Will launched the introductory issue of The Devil's Artisan in Arthur's shop (1980), which led further to Glenn ultimately producing Immaculate Deception *by Barbara DuBock for Arthur's short-lived Queen Street Press (1981) – one of his first substantial Nightshade commissions, from an early supporter.*
NOTE *Elizabeth, who also produced remarkable letterpress gems at the press, lived on Toronto Island with Coach House printer Michael Sowdon, partner with David Hlynsky in Fringe Research Holographics Inc (est. 1974).*

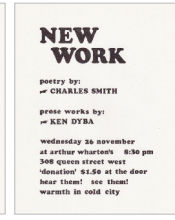


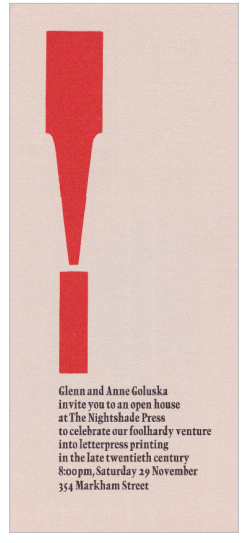
3 **HART MASSEY | Chairman | The Massey Foundation | Durham House | RR1 Port Hope Ontario | L1A 3V5**
Card; 89 × 50 mm. Business card set in Falcon and Linotype Trajanus, handprinted black and silver on camel-coloured mouldmade cardstock. Produced October 1980 in an undisclosed edition of 1000 copies.
Inexplicably rejected by the client, the younger son of Governor General Vincent Massey. Established with funding from the Massey Foundation, Massey College has maintained a printing program from its inception (1963).

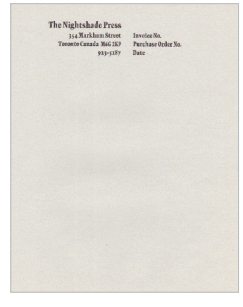


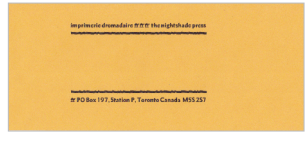
4 **NEW | WORK | short stories by: | CYNTHIA HOLZ | poetry by: | ANNE MICHAELS | AT ARTHUR WHARTON'S 8:30 PM | WEDNESDAY 12 NOVEMBER [1980]**
Leaf; 280 × 215 mm. Flier set by Glenn in Cooper Old Style and offset or photocopied black on white ARTHUR WHARTON BOOKS letterhead. Glenn also designed the monogram and letterhead, set in Carl Dair's Cartier.
*An early reading by Anne Michaels, future fifth Poet Laureate of Toronto (2016–9), whose first book would not emerge until 1986 (*The Weight of Oranges *published by Coach House Press).*











5 **NEW | WORK | poetry by: | CHARLES SMITH | prose works by: | KEN DYBA | wednesday 26 november [1980] | at arthur wharton's 8:30 pm**
Leaf; 280 × 215 mm. Flier set by Glenn in Cooper Old Style and offset or photocopied black on white bond from a letterpress repro.

6/7 **! [Nightshade Press open house Thanksgiving party invite]**
Sheet; 329 × 154 mm. Broadside set in Trump Semibold Condensed and handprinted red and black on camel-tan Mayfair. Two copies, one folded (as issued), the other not.
TEXT "Glenn and Anne Goluska | invite you to an open house | at The Nightshade Press | to celebrate our foolhardy venture | into letterpress printing | in the late twentieth century | 8:00pm, Saturday 29 November [1980] | 354 Markham Street".
An antique horse-drawn sleigh graced the front porch. "The sleigh (which we had bought at the outdoor Sunday antique market at Harbourfront) was sold when we moved to the stable. The new owners lived in the country and planned to try to restore it to usable condition [AS, *9.VII.19*]."

8 **The Nightshade Press | 354 Markham Street | Toronto Canada M6G 2K9 | 923-5187**
Leaf; 255 × 203 mm. Letterhead set in Monotype Garamond Condensed, handprinted black on grey bond.
NOT DEPICTED.

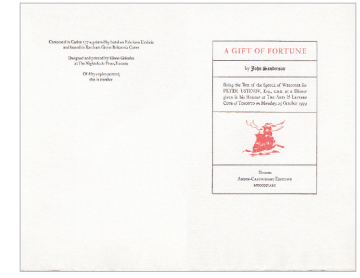
9 **The Nightshade Press | 354 Markham Street | Toronto Canada M6G 2K9 | 923-5187 | Invoice No. | Purchase Order No. | Date**
Leaf; 255 × 203 mm. Invoice set in Monotype Garamond Condensed, handprinted black on grey bond.

10 **imprimerie dromadaire [caravan of three dromedary ornaments] the nightshade press | [camel] PO Box 197, Station P, Toronto Canada M5S 2S7**
Envelope with endflap; 104 × 242 mm. Machineset Metro Bold, handprinted black on kraft business envelope.
Date uncertain.

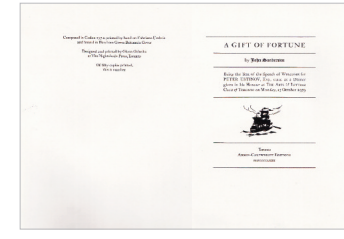
11 **The Devil's Artisan | A JOURNAL OF THE PRINTING ARTS • NUMBER TWO 1980**
32pp booklet, stitched in letterpress card covers; 213 × 137 mm. Blue Strathmore Grandee Cover set in Antique Extended and French Clarendon Condensed wood type, handprinted black by Glenn in an edition exceeding 200 copies. The issue itself was quick-print offset on bond in an edition of 200 copies, summer 1980.
DEPICTED IN THE DEVIL'S ARTISAN SECTION.
The first issue to enclose a keepsake also includes Glenn's mildly contemptuous review of Wood Type & Printing Collectibles *by Robert P. Long (1980), pp30/1.*

12 **15-line Gothic Ornamented No. 2. This cutting by the Page company, 1850s.**
Broadside; 532 × 212 mm. Undated woodtype specimen sheet, handprinted black and brown by Glenn on cream laid stock (folded thrice). NOT DEPICTED.
Produced as a keepsake insert to The Devil's Artisan No 2. The issue for separate distribution was handprinted black and green, measuring 536 × 216 mm.

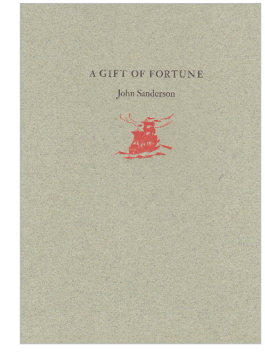
13 **A GIFT OF FORTUNE | John Sanderson**
Press-sheet; 253 × 362 mm. Folded cover trial proof handset in Caslon 137, handprinted red and black on Barcham Green Britannia Cover with deckle at foot. NOT DEPICTED.
Placement conforms with the published version, though the vertical dimension is 7mm shorter than the final trim size. The first of Glenn's three commissions for Anson-Cartwright Editions.



14 **A GIFT OF FORTUNE | by John Sanderson | Being the Text of the Speech of WELCOME for | PETER USTINOV, Esq., C.B.E. at a Dinner | given in his Honour at THE ARTS & LETTERS | CLUB of TORONTO on Monday, 15 October 1979 | Toronto | ANSON-CARTWRIGHT EDITIONS | MDCCCCLXXX [1980]**
Sheet; 254 × 350 mm. Proofsheet of the title-page and colophon conjugate, handset in Caslon 137 and handprinted black only on coated stock.
Printed letterpress on the verso of a three-colour Coach House offcut proof for a poster advertising an exhibition at The Isaacs Gallery (the Sonada Variations by Graham Coughtry, 10–30 January 1981). The five compartments of the title in this early version are separated by six horizontal rules (without the enclosing vertical border rules of the final design). NOTE *that the Isaacs poster likely also involved Glenn.*

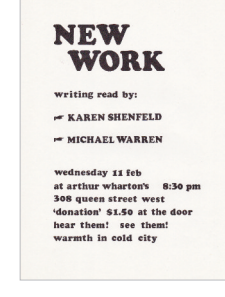


15 **A GIFT OF FORTUNE | by John Sanderson | Being the Text of the Speech of WELCOME for | PETER USTINOV, Esq., C.B.E. at a Dinner | given in his Honour at THE ARTS & LETTERS | CLUB of TORONTO on Monday, 15 October 1979 | Toronto | ANSON-CARTWRIGHT EDITIONS | MDCCCCLXXX [1980]**
Sheet; 254 × 351 mm. Backed-up press-sheet proof of the title-page and colophon conjugate (incorporating four pages), handset in Caslon 137 and handprinted red and black on deckled Fabriano Umbria.
The crimson on the title-page in this trial version is lighter (and more orange) than the scarlet of the final version.

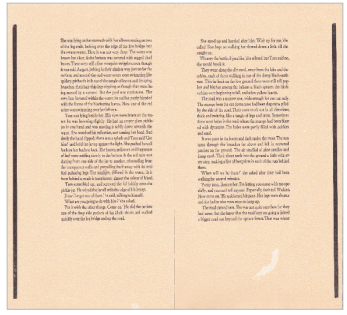


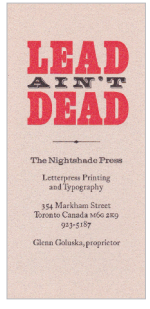
16 **A GIFT OF FORTUNE | by John Sanderson | Being the Text of the Speech of WELCOME for | PETER USTINOV, Esq., C.B.E. at a Dinner | given in his Honour at THE ARTS & LETTERS | CLUB of TORONTO on Monday, 15 October 1979 | Toronto | ANSON-CARTWRIGHT EDITIONS | MDCCCCLXXX [1980]**
[8pp] sewn in olive card covers with yapp edges and deckled foot, handprinted red and black; 260 × 180 mm. Cover illustration, title-page title and illustration, and initial letter of text, printed red.
COLOPHON "Composed in Caslon 137 & printed by hand on Fabriano Umbria | and bound in Barcham Green Britannia Cover | Designed and printed by Glenn Goluska | at The Nightshade Press, Toronto | Of fifty copies printed, | this is number [printed] | 41 [holograph black fountain ink]".
Completed 10 December 1980 (according to Glenn's Massey College list). There was also a Tragara Press edition.

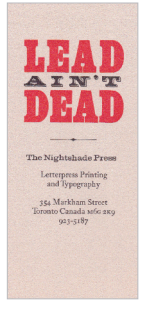
17 **NEW | WORK | writing read by: | KAREN SHENFELD | MICHAEL WARREN | wednesday 11 feb [1981] | at arthur wharton's 8:30 pm**
Leaf; 280 × 215 mm. Flier set by Glenn in Cooper Old Style and offset or photocopied black on white bond.

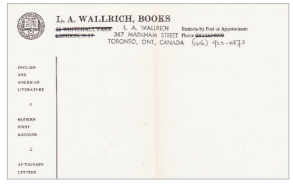


18 **"She was lying on her stomach…" [Margaret Atwood]**
[4pp] folded sheet; 287 × 371 mm. Two consecutive sample pages from Margaret Atwood's first novel, *Up in the Air So Blue* (which remains unpublished), intended as the first publication from her Salamander Press and first book printed in Canada with Dwiggins's Falcon typeface (the economics of a handprinted novel









unfortunately proving prohibitive). Machineset in Falcon and handprinted on buff deckled handmade Imago paper with 1976 watermark. One page is set with regular ampersands, the other, smallcap versions. Produced summer 1981, Glenn's earliest use of Imago paper.
Glenn visited the Bay area in 1981 enrolled in a letterpress workshop at California College of Arts and Crafts, where he met master paper-maker Robert Serpa. Robert later moved from Oakland to Eureka with artist Ann White, following their marriage and the demise of Imago. The Imago handmade paper crew at a paper conference at SF Museum of Modern Art (1978) includes Meredith Mustard, Kim Cheselka, Robert Serpa and Timothy Payne.
"Re Glenn's trip to California, I joined him after he finished his course. We stayed at a Basque B&B in Chinatown that had massive family style dinners with a set menu every night (ie, Basque chicken and Baked fish Sunday night etc…). It had once catered to Basque workers, and was bought by Bambi MacDonald, who continued to serve the Basque cuisine. It was popular with European families and young backpackers – bathrooms down the hall, simple, clean rooms, etc. Centrally located not far from City Lights Bookstore and assorted literary hangouts. I remember visiting various printers, and having pizza at Chez Panisse. Glenn acquired lots of broadsides and private press books, including the "shower cap" book (bound in a multi coloured spotted shower cap) [AS, 10.VII.19]."
The Obrero Hotel remains open at 1208 Stockton Street, San Francisco 94133, just north of Pacific Avenue above Dong Hing Supermarket and Fruit Garden (though now approaching a flop house, according to one review).
Glenn reviewed Half Off *by Mimi Ponds – the shower-cap book (1981: Rebis Press, Oakland) – in The Devil's Artisan No 12 (1983), pp22/3.*

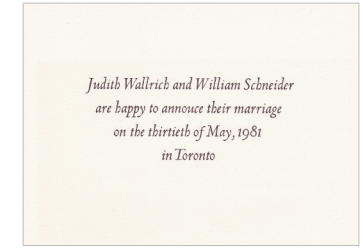
19 **LEAD | AIN'T | DEAD | The Nightshade Press | … | 354 Markham Street | … | Glenn Goluska, proprietor**
Card; 161 × 77 mm. Business card with home address, handset in Egyptian, Egyptian Bold, Egyptian Extended Shaded and Falcon, handprinted red and black on grey card shortly after the move to 354 Markham.

20 **LEAD | AIN'T | DEAD | The Nightshade Press | … | 354 Markham Street**
Card; 165 × 75 mm. Business card with home address, handset in Egyptian, Egyptian Bold, Egyptian Extended Shaded and Falcon, handprinted red and black on grey card shortly after the move to 354 Markham.
Trial or variant formal state without the printer's name at foot.

21 **LEAD | AIN'T | DEAD | The Nightshade Press | … | PO Box 197, Station P | … | Glenn Goluska, proprietor**
Card; 164 × 77 mm. Business card with mailing address, handset in Egyptian, Egyptian Bold, Egyptian Extended Shaded and Falcon, handprinted red and black on grey card shortly after the move to Markham.

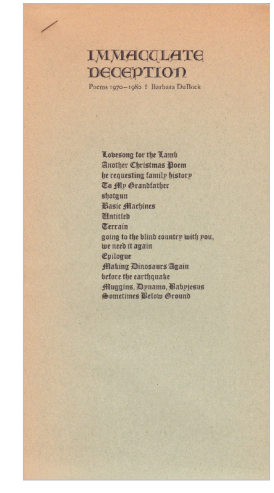
22 **[Ex libris John Emerson Langdon]**
Slip; 60 × 45 mm. Bookplate handprinted for Thomas Fisher Rare Book Library. LACKING.
Produced in an undisclosed edition of 1500 copies, 13 April 1981. John Emerson Langdon (1902–81), editor of the Financial Post and author of works on Canadian silversmiths, bequeathed his library and papers to Thomas Fisher Rare Book Library, for which Glenn was enlisted to design and print the accession plate. Likely arranged by Hugh Anson-Cartwright who had published Langdon's Clock and Watchmakers and Allied Workers in Canada 1700 to 1900 *(produced at Coach House in 1976, Glenn having set the cover).*

23 **"Judith Wallrich and William Schneider | are happy to annouce [*sic*] their marriage | on the thirtieth of May, 1981 | in Toronto"**
Card; 112 × 152 mm. First proof of this announcement, set by Glenn in Venetian Italic, handprinted on Carlyle Japan.
Judith was the daughter of Larry and Ruby Wallrich, proprietors of About Books in Toronto – and initially the legendary Phoenix Bookshop, 18 Cornelia Street, Greenwich Village, New York (1954–9), prior to their moves to Deya (1962), Dublin (1964) and London (1966). The shop in London was initially at 224 Nether Street, then 25 Whitehall Park with showrooms at 6 Coptic Street. Bill was the owner of the recently-relocated Blue Rider Books. The house Ruby and Larry occupied on moving from England to Toronto in 1975, 367 Markham Street, stands across from where Anne and Glenn relocated three years later (354 Markham, where Glenn produced the announcement). When Larry and Ruby moved in, the neighbourhood was described as "one of those 'colourful ethnic areas' west of Spadina near College which had once been Jewish but now wanders between Chinese, Italian, Portuguese and intellectual-town-house-chic" ('From grand pianos to Robert Graves' by Beverley Slopen, in the Seventh Toronto Antiquarian Book Fair supplement to Quill & Quire, May 1976, p5). Eight catalogues appeared with his residential address before Larry opened formally at 355 Queen Street West, removing later across to larger premises at 280 Queen, and finally 83 Harbord Street (before his widow Antonia Greenwood and her daughter Arwen relocated to 542 Third Avenue East, Owen Sound on Georgian Bay).

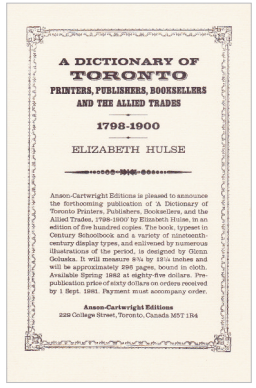


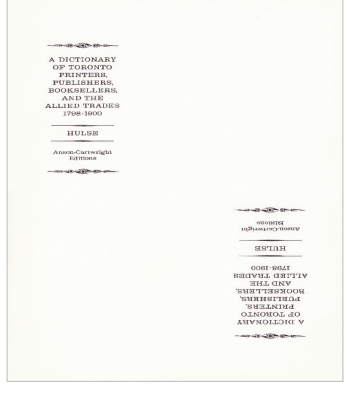
24 **BLUE RIDER | BOOKS | 83 St. Nicholas St.**
Leaf; 216 × 141 mm. Flier printed brown on tan stock; with no involvement from Glenn. NOT DEPICTED.
At the time of his marriage to Judith Wallrich, William Schneider's antiquarian bookshop (late of Pacific Grove, CA) was located in the old A Space building. Included for context, as the place wasn't there long (and traces of one of the lesser-known but more highly-regarded antiquarian shops in town, consequently, remain elusive).

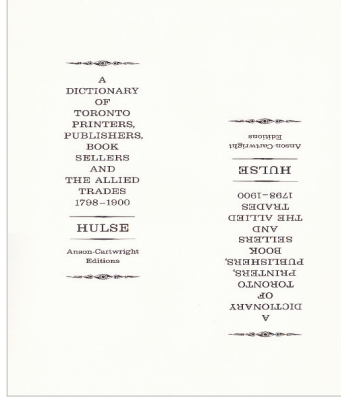
25 **IMMACULATE | DECEPTION | Poems 1970–1980 ☩ Barbara DuBock**
[5] leaves printed recto, stapled upper left; 455 × 153 mm. Long galley proof handprinted black on green newsprint.
The first leaf collects the Lombardic titles; the others, the Caslon text (in both cases, in an order differing from that in the book).



26 **IMMACULATE | DECEPTION | Poems 1970–1980 ☩ Barbara DuBock | with drawings by the author | Queen Street Press [*ie,* Arthur Wharton]**
[32pp] sewn in two gatherings glued in unprinted grey Montgolfier card covers, with foil-stamped jacket glued on; 243 × 140 mm. The display face is LTC Goudy Text Lombardic Shaded. Copy #170 of the paper issue (comprising 150 copies numbered 51 through 200).
TITLE-PAGE VERSO "Copyright 1981 Barbara DuBock".
COLOPHON "Composed in Linotype Caslon 137 | and printed by hand on Carlyle Japan | at The Nightshade Press, Toronto, | in an edition of 200 copies | signed and numbered by the author. | Fifty copies have been case-bound | in Holliston Sailcloth and Canson Ingres | and the remainder in paper wrappers | at The Porcupine's Quill, Erin, Ontario. | ["170. Barbara DuBock" holograph in black ink]".


A DICTIONARY OF
TORONTO
PRINTERS, PUBLISHERS, BOOKSELLERS
AND THE ALLIED TRADES
1798-1900
ELIZABETH HULSE
Anson-Cartwright Editions is pleased to announce the forthcoming publication of A Dictionary of Toronto Printers, Publishers, Booksellers, and the Allied Trades, 1798-1900 by Elizabeth Hulse, in an edition of five hundred copies. The book, typeset in Century Schoolbook and a variety of nineteenth-century display types, and enlivened by numerous illustrations of the period, is designed by Glenn Goluska. It will measure 8¾ by 13¼ inches and will be approximately 296 pages, bound in cloth. Available Spring 1982 at eighty-five dollars. Pre-publication price of sixty dollars on orders received by 1 Sept. 1981. Payment must accompany order.
Anson-Cartwright Editions
229 College Street, Toronto, Canada M5T 1R4


A DICTIONARY OF TORONTO PRINTERS, PUBLISHERS, BOOKSELLERS, AND THE ALLIED TRADES 1798-1900
HULSE
Anson-Cartwright Editions


A DICTIONARY OF TORONTO PRINTERS, PUBLISHERS, BOOK SELLERS AND THE ALLIED TRADES 1798–1900
HULSE
Anson-Cartwright Editions

27 IMMACULATE | DECEPTION | **Poems 1970–1980 ✢ Barbara DuBock | with drawings by the author | Queen Street Press [*ie,* Arthur Wharton]**
[32pp] sewn in two gatherings casebound in linen-covered boards; 50 copies thus (numbered 1 through 50). The display face is LTC Goudy Text Lombardic Shaded. LACKING.
TITLE-PAGE VERSO "Copyright 1981 Barbara DuBock".
COLOPHON "Composed in Linotype Caslon 137 | and printed by hand on Carlyle Japan | at The Nightshade Press, Toronto, | in an edition of 200 copies | signed and numbered by the author. | Fifty copies have been case-bound | in Holliston Sailcloth and Canson Ingres | and the remainder in paper wrappers | at The Porcupine's Quill, Erin, Ontario."
A commercial design consultant and graduate of Film and Language Arts at the University of Toronto, Barb went on to teach media and film arts, specializing in scripting, production planning and animation, before joining the newly-established firm of Electric Images in January 1983.

28 A DICTIONARY OF | TORONTO | PRINTERS, PUBLISHERS, BOOKSELLERS | AND THE ALLIED TRADES | 1798–1900 | ELIZABETH HULSE | … | **Anson-Cartwright Editions | 229 College Street, Toronto, Ontario, Canada M5T 1R4**
Leaf; 216 × 140 mm. Prospectus designed by Glenn in Century Schoolbook, Clarendon and Extended Clarendon Shaded; prepared by Stan Bevington and printed offset on cream Zephyr Laid in an undisclosed edition of 500 copies at Coach House Press, August 1981. Publication projected for April 1982.

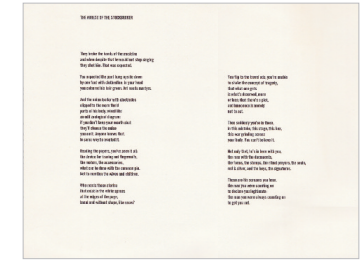
29 A DICTIONARY | OF TORONTO | PRINTERS, | PUBLISHERS, | BOOKSELLERS, | AND THE | ALLIED TRADES | 1798–1900 | HULSE | **Anson-Cartwright | Editions**
Sheet; 318 × 242 mm. Spine text trial proof; rejected first design. Machineset in Clarendon and handprinted two-up by Glenn on proofing paper.

30 A | DICTIONARY | OF | TORONTO | PRINTERS, | PUBLISHERS, | BOOK | SELLERS | AND | THE ALLIED | TRADES | 1798–1900| HULSE | **Anson-Cartwright | Editions**
Sheet; 317 × 242 mm. Spine text proof; second design. Machineset in Clarendon and handprinted two-up by Glenn on proofing paper.

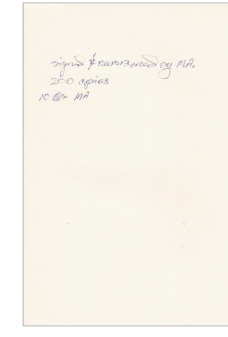
31 THE ARREST OF THE STOCKBROKER [**Margaret Atwood**]
Sheet; 456 × 317 mm. Trial broadside proof of a poem from *Notes Towards a Poem that Can Never Be Written* (pp8/9), set entirely in bold Alternate Gothic Condensed; handprinted black on cream Zephyr Wove in two columns (simulating a page-spread in the book). Five copies were pulled summer 1981.
A setting rejected, presumably by the author, in favour of Palatino for the text of the book.

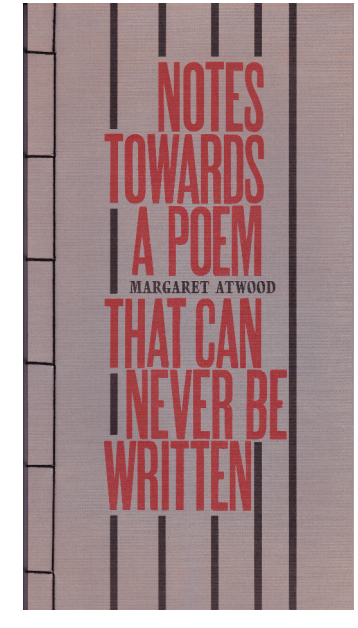
32 [***Notes Towards a Poem that Can Never Be Written* Margaret Atwood**]
Six loose leaves; 530 × 177 mm. Folded long galley proof on cream Zephyr Laid, with titles, initials and colophon excluded. Handprinted black, with two ink corrections in Glenn's hand (transposed letters) and his ink note on the verso of the last leaf: "signed & numbered by M.A. | 200 copies | 10 MA".
Ultimately published September 1981 with the imprint of Salamander Press.

33 NOTES | TOWARDS | A POEM | MARGARET ATWOOD | THAT CAN | NEVER BE | WRITTEN **[all red but for the author's name in black]**
Sheet; 304 × 316 mm. Untrimmed cover set in woodtype and Trump Semibold Condensed, handprinted red and black on Curtis Linen Cover. NOT DEPICTED.
Ultimately bisected to form the upper and lower covers of the book.



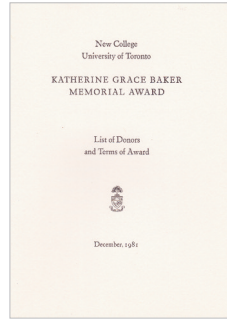
34 **[Left page of title-spread:] Salamander Press | NOTES | TOWARDS | A POEM | [right page of title-spread:] MARGARET ATWOOD | THAT CAN | NEVER BE | WRITTEN [all red except for the author and press names in black]**
32pp French-fold; Japanese-sewn with wraparound navy Multicolor endleaves, in grey Curtis Linen covers; 304 × 159 mm. 1981: Salamander Press, Toronto.
COLOPHON "*Notes Towards a Poem* | *That Can Never Be Written* | has been designed, composed, | and printed by Glenn Goluska | at The Nightshade Press | in September of 1981. | The types are Linotype Palatino, | Alternate Gothic, [Trump Semibold Condensed] & wood type, | printed [red and black] by hand on Rolland Tints | Ash Gray. | The edition is handbound | by Anne Goluska | using Curtis Linen Cover | and Mulitcolor endpapers.| … | Two hundred copies, | signed & numbered by the author, | have been printed, | of which this is number ["200." in black ink] | [signed in black ink, "Margaret Atwood."]"
I drove Glenn home from Coach House with the trimmed sheets, Thursday 17 September 1981. His fourth AIGA award-winning entry for book design (exhibited in the AIGA Book Show 1982) and first of only three awards across-the-board for books he printed. Also the first of two awards shared with Anne Goluska. The profits from the edition were generously donated by the author to Amnesty International.
CANADIAN PRINT & PORTFOLIO VOL 1 NO 1 "Notes Toward [*sic*] a Poem that Can Never Be Written. *Hand printed letterpress. 2 colours, 12 × 6¼", 32 pages. Palatino, Alternate Gothic & wood type faces; Rolland Tints paper. Printed at The Nightshade Press by Glenn Goluska in an edition of 200. Japanese-style binding in Curtis Linen wrappers by Anne Goluska. Published in September 1981 by & available from Salamander Press $60.00", p4.*
"Notes towards a Poem That Can Never Be Written [*sic*] *appeared in 1981. This new Atwood work, another small-press edition, was produced "in a limited edition of 200 copies, signed and numbered by the author. It was designed, composed, and printed by Glenn Goluska and hand-bound by Anne Goluska."* [*sic*] *The chapbook bore the Salamander imprint, Atwood's own, and sold for sixty dollars a copy* [*Nathalie Cooke,* Margaret Atwood: A Biography, *1998: ECW Press, p262*]."

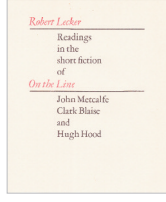


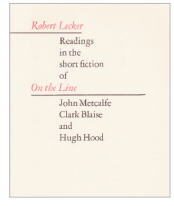


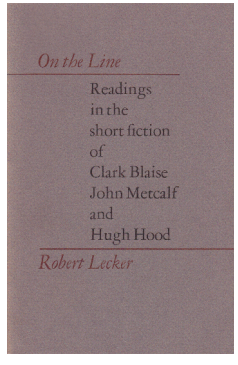
35 KATHERINE GRACE BAKER | MEMORIAL AWARD | **List of Donors | and Terms of Award | December, 1981 | [all preceded by] New College | University of Toronto**
[4pp] folio; 253 × 177 mm. Set in Falcon and handprinted black by Glenn on Carlyle Japan, in an undisclosed edition of 125 copies.
Glenn provides a completion date of 11 January 1982 in his Massey list. Among the 70 donors are Paul Mathews and Adrienne Clarkson.

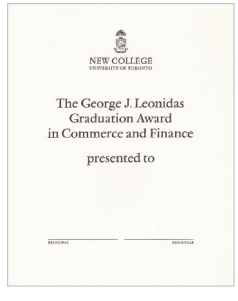
36 KATHERINE GRACE BAKER | MEMORIAL AWARD | **List of Donors | and Terms of Award | December, 1981 | [all preceded by] New College | University of Toronto**











[4pp] untrimmed folio; 266 × 184 mm. Folded press-sheet set in Falcon and handprinted black by Glenn on Carlyle Japan, in an undisclosed edition of 125 copies. NOT DEPICTED.

37 **KATHERINE GRACE BAKER | MEMORIAL AWARD | List of Donors | and Terms of Award | December, 1981 | [all preceded by] New College | University of Toronto**
Unfolded press-sheet, comprising a [4pp] leaflet; 266 × 366 mm. Set in Falcon and handprinted black by Glenn on Carlyle Japan, in an unspecified edition of 125 copies. NOT DEPICTED.
The $500 award, only recently instituted by friends of the late Katherine Baker (President of the New College Student Council, 1975/6), was first presented in April 1982.

38 **Robert Lecker [in red] | [rule] | Readings | in the | short fiction | of | On the Line [in red] | [rule] | John Metcalfe [*sic*] | Clark Blaise | and | Hugh Hood**
Leaf; 213 × 178 mm. Early title-page proof set in Garamond, handprinted red and black on cream Zephyr Laid (torn rough at foot); with symmetrical rules. Completed January 1982, according to Glenn's Massey list.

39 **Robert Lecker [in red] | [rule] | Readings | in the | short fiction | of | On the Line [in red] | [rule] | John Metcalfe [*sic*] | Clark Blaise | and | Hugh Hood**
Leaf; 214 × 178 mm. Early cover proof set in Garamond, handprinted red and black on cream Zephyr Laid (torn rough at foot); rules bleeding off both edges, as on the published cover. January 1982.

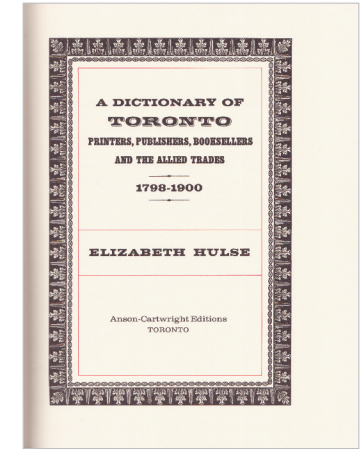
40 **Robert Lecker | On the Line | Readings | in the | short fiction | of | Clark Blaise | John Metcalf | and | Hugh Hood | ECW PRESS**
132pp (last leaf blank) sewn in eight gatherings glued into printed card covers; 215 × 139 × 10 mm.
COPYRIGHT PAGE "ISBN 0-920802-31-1 | … | Printed and bound in Canada by The Porcupine's Quill, Inc. Typeset by | Debbie Burke. Designed by Glenn Goluska. | ECW Press, Stong College, York University".

41 **The George J. Leonidas | Graduation Award | in Commerce and Finance | presented to | [all preceded by] NEW COLLEGE | UNIVERSITY OF TORONTO**
Broadside; 253 × 203 mm. A diploma set in Vendome, handprinted at Dreadnaught Press on cream cardstock in an undisclosed edition of 60 copies, April 1982.
Glenn's involvement is uncertain but presumed, considering his production of the Katherine Grace Baker Memorial Award for New College, four months earlier. Jim Roberts, pressman at Dreadnaught at the time, produced two knockoff diplomas based on it, though doesn't recall doing the original.

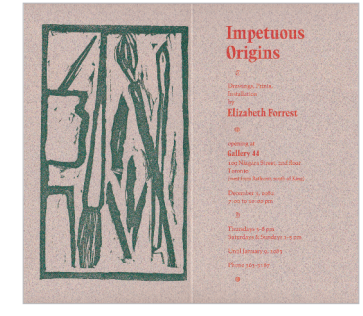
42 **[Grand Union Press prospectus]**
Design and typography by Glenn for either a prospectus or an ad for the Grand Union Press books; completed April 1982. LACKING.

43 **[Roy Thomson Hall Guest Book]**
Glenn designed and presumably printed the title-page and colophon for the guest-book; June 1982. LACKING.
Toronto's distinctive dymaxion concert hall designed by Arthur Erickson, Roy Thomson Hall (60 Simcoe Street) opened 13 September 1982. Erickson's fonds coincidentally reside at the Canadian Centre for Architecture.

44 A DICTIONARY OF | TORONTO | PRINTERS, PUBLISHERS, BOOKSELLERS | AND THE ALLIED TRADES | 1798–1900 | ELIZABETH HULSE | **Anson-Cartwright Editions** | TORONTO
[336pp]: xxiv, 312; bound with navy endleaves in foil-stamped scarlet buckram (stamped in Clarendon); 287 × 224 mm. Completed early 1982; ISBN 0-919974-08-2. Prepublication price: $60 (after 1 September 1981: $85). My prepaid copy (18 June 1981) received 8 June 1982 – though the projected publication date had been April. The title-page, set in Century Schoolbook, Extended Clarendon Shaded and Clarendon is printed red and black. Index initials throughout set in an extensive variety of woodtype.
COLOPHON "*A Dictionary of Toronto Printers, Publishers,* | *Booksellers, and the Allied Trades, 1798–1900* | has been typeset in Century Schoolbook, a later | version of a face first designed in 1894 for the | *Century Magazine,* and five hundred copies have | been printed [red and black] on acid-free Mohawk Superfine. | Design and production: Glenn Goluska | Typesetting: Trigraph Inc. | Photography: Tom Moore | Mechanicals: Diane Scally | and Jolene Cuyler | Film and assembly: John Ormsby | for Montecolour | Printing: The Porcupine's Quill | Binding: Anstey Graphic Ltd. | ACE [monogram by Barbara Howard] | [numbered in navy ink, p311]."
Fire in 1983 at a unit above the publisher's in a storage warehouse at 37 Britain Street, left about 100 copies water damaged (salvageable copies offered to members of CBBAG in Newsletter 2, September 1983, at $20 instead of $85). Hugh opened his Annex in 1976 following acquisition of the remains of Starr Books of Boston (after the librarians at York University had made their selection); departing August 1983. The Anansi warehouse was nextdoor at 35; North American News at 31 (distributing arm of Bookazine which oversaw both Reid's and Olympia bookshops).

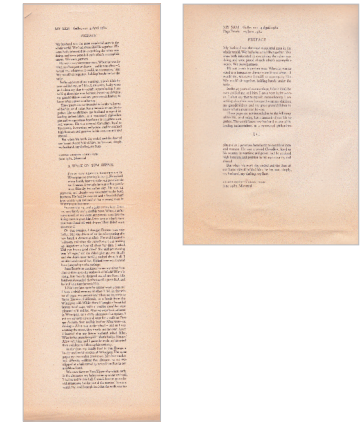


45 **Impetuous | Origins | Drawings, Prints, | Installation | by | Elizabeth Forrest**
[4pp] leaflet; 240 × 240 mm (sheet); 240 × 120 mm (folded). Set in Palatino and Trump Semibold Condensed, handprinted red and green on grey Canson Mi-Teintes.
An artshow announcement completed 10 November 1982 for the exhibition at Gallery 44, 109 Niagara Street (second floor), which ran from 3 December 1982 to 9 January 1983. Includes a full-page linocut by the artist.

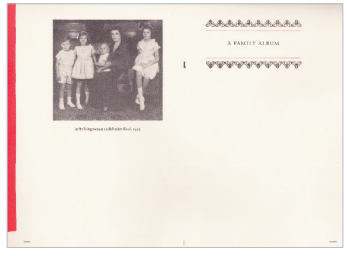


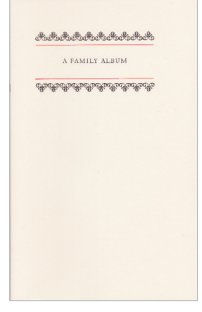
46 MY SAM **Galley 001 4 April 1982**
[44] leaves, stapled once upper left; 556 × 187 × 5 mm. Handprinted black recto, on newsprint.
First long galley of Saidye Rosner Bronfman's memoir, with her Preface dated June 1982. Folded once across.

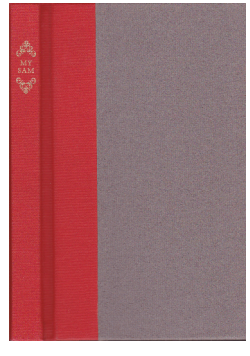
47 MY SAM **Galley 001 4 April 1982 | Page Proofs 19 June 1982**
[26] loose sheets; 556 × 376 × 3 mm. Handprinted black in double columns recto, on newsprint.
*First page proofs of Saidye Rosner Bronfman's memoir. Folded once across and preserved in a supplied card envelope addressed from "*JAMES RIVER CORPORATION | MERCHANT PAPER SALES DIVISION | *145 James Way, Southampton, PA 19866" (postmarked 10 March 1988) to "*THE NIGHTSHADE PRESS | ATTN: GLENN GOLUSKA | P.O. BOX 197, STATION P | TORONTO ONTARIO, | CANADA M5S 2S7*".*



48 **My Sam | A MEMOIR BY HIS WIFE | SAIDYE ROSNER | BRONFMAN | Privately Printed | 1982**
[144pp, 12 plate leaves]; handbound with marbled endleaves in tooled crimson morocco with five raised bands and gauffered top edge, gilt-stamped on spine; 231 × 144 × 23 mm. Set in Falcon and Trump Mediæval Swash, handprinted red and black on deckled handmade Imago paper with butterfly watermark; incorporating variant printings of the opening page, numbered "9" (though foliated "3" in the published edition).







Unique morocco binding dummy produced November 1982, with seven printed pages and the remainder blank; collated in three sections comprising 36 leaves of Imago, 12 leaves of Mohawk Superfine (for the Family Album), and 36 leaves of Imago, with terminal pages glued to free-endleaves.

49 A FAMILY ALBUM **[Saidye Rosner Bronfman]**
[3] sheets; 480 × 315 mm. Unfolded and untrimmed press-sheets of the 24pp photographic section to *My Sam,* printed offset red and black at Coach House Press on Mohawk Superfine.

50 **[**A FAMILY ALBUM **Saidye Rosner Bronfman]**
[8] sheets printed recto; 480 × 315 mm. Eight consecutive trial proofs of the same two sample photos (printed two-up) from the photographic section to *My Sam,* offset at Coach House Press on Mohawk Superfine. The first sheet bears five holograph directions from Glenn in blue ink. NOT DEPICTED.

51 **[**A FAMILY ALBUM **Saidye Rosner Bronfman]**
[2] sheets printed recto; 480 × 315 mm. Two copies of a trial proof of a single photo from the photographic section to *My Sam,* offset at Coach House Press on Mohawk Superfine. NOT DEPICTED.

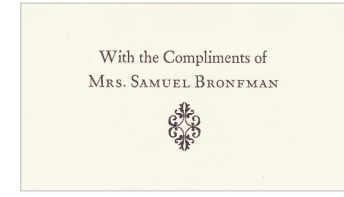
52 A FAMILY ALBUM **[Saidye Rosner Bronfman]**
[24pp] comprising two consecutive unbound and untrimmed gatherings; 215 × 135 mm. Proof of the photographic section to *My Sam,* offset red and black at Coach House Press on Mohawk Superfine.

53 **My Sam | A MEMOIR BY HIS WIFE | SAIDYE ROSNER | BRONFMAN | Privately Printed | 1982**
[156pp, 12 plate leaves in two consecutive gatherings]: [x], 146; handbound with marbled endleaves in tooled crimson morocco with five raised bands and gauffered top edge, gilt-stamped on spine; 231 × 144 × 23 mm. Set in Falcon and Trump Mediæval Swash, handprinted red and black at The Nightshade Press, on deckled handmade Imago paper with butterfly watermark. The [24pp] plate section, entitled 'A Family Album', was printed offset at Coach House Press. LACKING.
The deluxe lettered issue produced for the immediate Bronfman family, comprising 27 copies completed December 1982 (at a unit cost of $700). Garnering Glenn's fifth award from the American Institute of Graphic Arts.

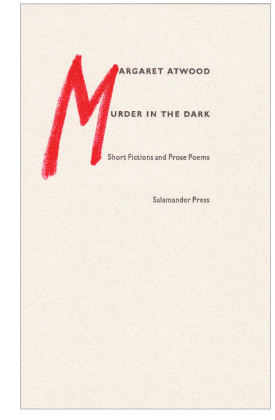
54 **My Sam | A MEMOIR BY HIS WIFE | SAIDYE ROSNER | BRONFMAN | Privately Printed | 1982**
[156pp, 12 plate leaves in two consecutive gatherings]: [x], 146; sewn in twelve gatherings handbound with grey endleaves in crimson cloth-backed grey Fabriano boards, gilt-stamped on spine; 223 × 139 × 23 mm. Set in Falcon and Trump Mediæval Swash, handprinted red and black at The Nightshade Press on Mohawk Superfine, in an undisclosed edition of 100 unnumbered copies (plus a small overrun); the 'common' letterpress issue for extended family and close friends (without a colophon). The [24pp] photographic section, entitled 'A Family Album', was printed offset at Coach House Press.

55 **With the Compliments of | MRS. SAMUEL BRONFMAN**
Card; 50 × 89 mm. Set in Falcon, offset in November at Muskox in an undisclosed edition of 1200 copies.
A presentation slip produced to accompany copies of the deluxe morocco (27) and quarter-bound (100) letterpress issues and the subsequent offset trade edition (1000) of the author's memoir, My Sam.

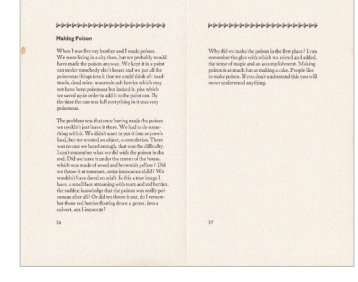
56 **My Sam | A MEMOIR BY HIS WIFE | SAIDYE ROSNER | BRONFMAN | Privately Printed | 1982**
[160pp, 12 plate leaves in two consecutive gatherings]: [x], 150, last two leaves blank; handbound with grey endleaves in crimson-cloth-backed grey Fabriano boards, gilt-stamped on spine; 223 × 139 × 23 mm.
COLOPHON "*My Sam* has been designed and typeset by Glenn | Goluska at The Nightshade Press, Toronto. The | typeface is Falcon [and Trump Mediæval Swash], a little-known face designed by | the American designer W. A. Dwiggins. | One thousand copies have been printed [red and black] by offset- | lithography on acid-free Mohawk Superfine at The | Porcupine's Quill in Erin, Ontario, with film and | assembly by John Ormsby for Montecolour. | The 21 duotone illustrations are printed from film | supplied by Herzig Somerville Limited, Toronto. | The edition has been casebound at T. H. Best Print- | ing in Bolton Natural Finish and Fabriano Ingres | with Canson Mi-Teintes endpapers."
The trade edition for general distribution, with colophon added by the printer.



57 **ARGARET ATWOOD | URDER IN THE DARK | Short Fictions and Prose Poems | Salamander Press [with the intentionally omitted initial "M" holograph in red crayon]**
Leaf; 215 × 133 mm. Title-page proof handset in Gill Sans, handprinted on a trimmed leaf of Imago handmade paper.
The edition was never realized.

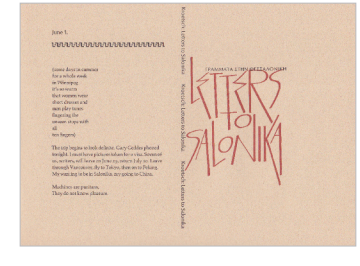


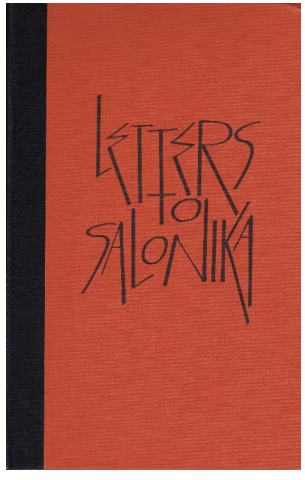
58 **Making Poison [Margaret Atwood]**
Sheet composed as a [4pp] leaflet; 218 × 267 mm (unfolded). A sample of two conjugate leaves foliated "26" and "27" comprising one side of an untrimmed deckled sheet of Imago handmade paper, set in Gill Sans Bold title, Gill Sans folios and Caslon Old Face text.
Comprising the second piece in the author's collection, Murder in the Dark *(as later published by Coach House Press); submitted to the author by Glenn for projected publication under her Salamander Press imprint. While the Salamander edition was never realized, the author later generously donated publication rights to Coach House.*

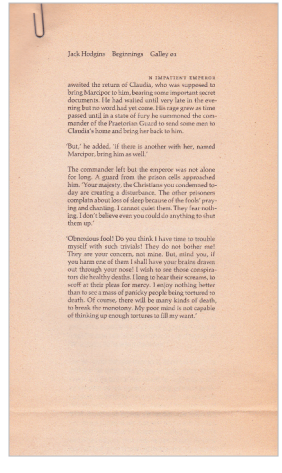


59 **Letters to Salonika Galley 01 25 June 1982 [Robert Kroetsch]**
[7] loose newsprint leaves; 609 × 179 mm. Long galley proof of the text only, handprinted black without prelims, borders, colophon or the final page set in Greek. The first two leaves are dated 25 June; the third, 27; the fourth and fifth, 28; and sixth and seventh, 29 June. NOT DEPICTED.
Glenn understandably took the 26th off to celebrate his 35th birthday (with a yard sale..). Ultimately published April 1983 as a fund-raiser for the Writers' Development Trust, with the imprint Grand Union Press.

60 **ΓΡΑΜΜΑΤΑ ΣΤΗΝ ΘΕΣΣΑΛΟΝΙΚΗ [Grammata steen Thessaloniki] | LETTERS | TO | SALONIKA [Robert Kroetsch]**
Press-sheet; 237 × 303 mm. Title proof-sheet set in Linotype Palatino and foundry Optima with calligraphic title, handprinted brown and black on camel-coloured Nideggen with deckle at foot. Includes the half-title (with the calligraphic title overprinted in brown), and its conjugate, the page headed "June 1"; with text of the spine label printed vertically in triplicate between the pages. The page headed "June 21" alone is printed verso.
Ultimately published April 1983 with the imprint Grand Union Press, Toronto.






Jack Hodgins Beginnings Galley 01

AN IMPATIENT EMPEROR

awaited the return of Claudia, who was supposed to bring Marcipor to him, bearing some important secret documents. He had waited until very late in the evening but no word had yet come. His rage grew as time passed until in a state of fury he summoned the commander of the Praetorian Guard to send some men to Claudia's home and bring her back to him.

'But,' he added, 'if there is another with her, named Marcipor, bring him as well.'

The commander left but the emperor was not alone for long. A guard from the prison cells approached him. 'Your majesty, the Christians you condemned today are creating a disturbance. The other prisoners complain about loss of sleep because of the fools' praying and chanting. I cannot quiet them. They 'not nothing. I don't believe even you could do anything to shut them up.'

'Obnoxious fool! Do you think I have time to trouble myself with such trivials? They do not bother me! They are your concern, not mine. But, mind you, if you harm one of them I shall have your brains drawn out through your nose! I wish to see those conspirators die healthy deaths. I long to hear their screams, to scoff at their pleas for mercy. I enjoy nothing better than to see a mass of panicky people being tortured to death. Of course, there will be many kinds of death, to break the monotony. My poor mind is not capable of thinking up enough tortures to fill my want.'

61 **Robert Kroetsch | Grand Union Press Toronto**
Press-sheet; 240 × 316 mm. A sheet of page proofs set in Linotype Palatino and foundry Optima, handprinted black on camel-coloured Nideggen with deckle at foot. The pages are not conjugate: title-page and "June 15" (recto); backed with "June 15" and "June 16, again" (verso). NOT DEPICTED.

62 **LETTERS | TO | SALONIKA**
Sheet; 256 × 226 mm. Calligraphic title proof handprinted black on coated stock.
Presumably Glenn's calligraphy.

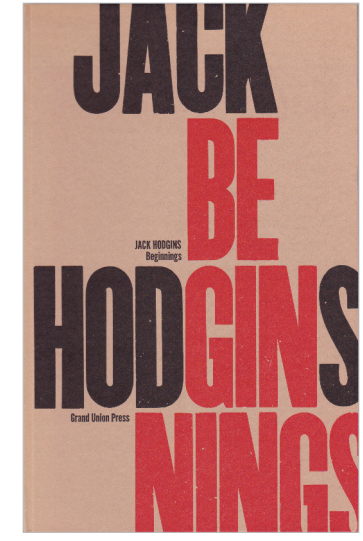
63 **LETTERS | TO | SALONIKA**
Sheet; 266 × 292 mm. Calligraphic title cover sheet provided to the binder to cover both boards, handprinted black on rust-coloured linen. NOT DEPICTED.

64 **Robert Kroetsch | LETTERS | TO | SALONIKA | Grand Union Press Toronto**
[36pp]; bound with black endleaves in cloth-backed printed boards with letterpress spine label; 235 × 149 mm. The title-page is printed brown and black.
COLOPHON "*Letters to Salonika* has been designed, composed, and | printed by Glenn Goluska at The Nightshade Press, | Toronto, and completed in March of 1983. | The types are Linotype Palatino and foundry Optima, | printed by hand on mouldmade Nideggen paper. | The edition is limited to 175 signed and numbered | copies, of which 150 are for sale. | The edition has been handbound by Michael | Desjardins of Toronto. | ["104/175" holograph black ink] | ["Robert Kroetsch" signed in black ink]".
A collection of letters to his fiancée in Thessaloniki, Smaro Kamboureli, 27 May – 28 June 1981. Glenn brought an advance copy to the shop, 16 March. Grand Union Press was an expedient series imprint of the Writers' Development Trust, initiated by Margaret Atwood.

65 **[*Beginnings* Galley 01]**
Ten loose leaves of Carlyle Japan; 558 × 150 mm. First long galley proof, trial setting with the last line of each paragraph in the first section centred (page 7 in the book). The last line on the page also terminates in a single quote-mark. Leaves 3 through 10 are headed "Beginnings Galley 03" through "10"; while the first two are blank at the crown, with a pencil annotation at the foot of each: "2pp." and "3pp." respectively. Handprinted black without coloured initials (though the two titles printed in colour in the book are here printed black). NOT DEPICTED.
Ultimately published April 1983 as a fundraiser for the Writers' Development Trust, under the imprint Grand Union Press.

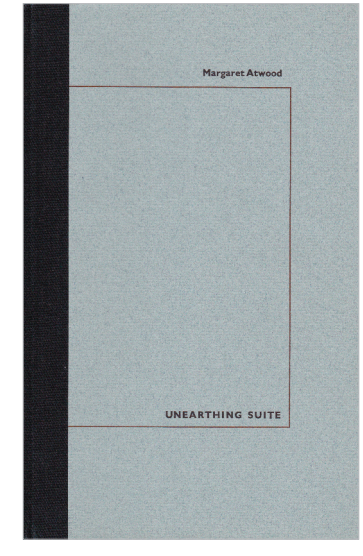
66 **Jack Hodgins Beginnings Galley 01**
Nine newsprint leaves paperclipped upper left; 533 × 177 mm. Second long galley proof, with the last line of each paragraph in the first section flush left, as published (page 7 in the book). The last line on the page also terminates in a single quote-mark (which mysteriously disappeared from the finished book). Handprinted black without coloured initials (though the two titles printed in colour in the book are here printed black).

67 JACK | BE | HODGINS | NINGS [**with the second and last lines red along with the letters "GIN" in the third line**] | JACK HODGINS | **Beginnings | Grand Union Press**
Cover proof press-sheet (with two impressions of the cover, dos-à-dos); 266 × 380 mm. Set in woodtype and Gill Sans, handprinted red and black on a waster sheet of Carnival Kraft. NOT DEPICTED.

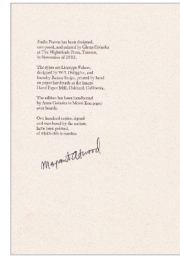


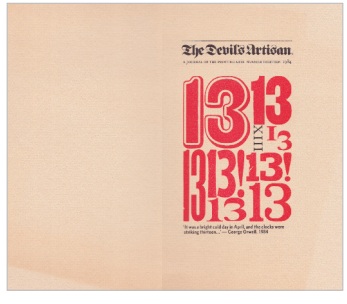
68 JACK HODGINS | BEGINNINGS | **Samplings from | a long apprenticeship: | novels which were | imagined, | written, | re-written, | submitted, | rejected, | abandoned, | and supplanted** | GRAND UNION PRESS
32pp handbound with yellow endleaves in letterpress paper over boards; 236 × 150 mm. Handprinted yellow, red and black on Carlyle Japan.
COLOPHON "**Beginnings** has been designed, composed, & handprinted | by Glenn Goluska at The Nightshade Press, Toronto, | and completed in March of 1983. | The typefaces used in the five novel fragments are: | 1. Palatino with an Optima initial letter | 2. Trade Gothic Extra Condensed and Gothic Outline | 3. Palatino and Reiner Script | 4. Falcon and Gill Sans | 5. Trajanus and Goudy Text | The text paper is Carlyle Japan, with Carnival Kraft and | Carnival Groove for the binding. | The edition is limited to 175 signed and numbered copies, | of which 150 copies are for sale. | The edition has been handbound by Michael Desjardins [numbered "104" in black ink] | [signed "Jack Hodgins" in black ink]".
Glenn brought an advance copy to the shop, 16 March 1983. Grand Union Press was an expedient series imprint of the Writers' Development Trust.

69 **Margaret Atwood** | UNEARTHING SUITE
Broadside cover leaf, handset in Monotype Gill Sans, handprinted black and brown on grey Fabriano Ingres, to cover the upper board of the bound book; 267 × 145 mm. NOT DEPICTED.
According to the colophon, the book was completed April 1983 for publication by Grand Union Press (a series imprint of the Writers' Development Trust).



70 **Margaret Atwood** | UNEARTHING SUITE | **Grand Union Press**
[36pp] handbound in cloth-backed paper-covered boards with letterpress spine label; 236 × 150 mm. Text set ragged on the margins, with verso running-heads of the author's name, and asymmetrical recto footers, the book's title. Handprinted black throughout, with brown textbox border on the title-page (and cover).
COLOPHON "*Unearthing Suite* has been designed, composed and | printed by Glenn Goluska at The Nightshade Press, | Toronto, and completed in April of 1983. | The types are Linotype Falcon and Monotype Gill Sans, | printed by hand on acid-free Rising Book Paper. | The edition is limited to 175 signed and numbered copies, | of which 150 are for sale. | The edition has been handbound by Michael Desjardins, | using Bolton Natural Finish and Fabriano Ingres with | Japanese Chiri endpapers. | [signed "Margaret Atwood" in black ink] | [numbered "104/175" in black ink]".
Published as a fundraiser for the Writers' Development Trust, under the imprint Grand Union Press. Founded 3 May 1976 by Græme Gibson as a non-profit charitable organization to support writers, together with Margaret Atwood, Pierre Berton, Margaret Laurence and David Young, Writers' Development Trust is largely financed through fundraising events and promotions. Three years later, the set was still available, advertised in What 5 (summer 1986) at $400, with the inducement of a deductible $300 tax receipt.




The Devil's Artisan
13
13
XIII
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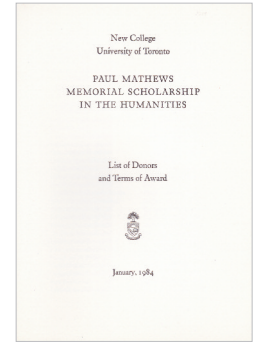
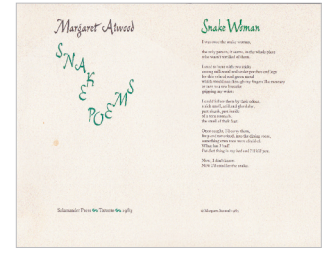
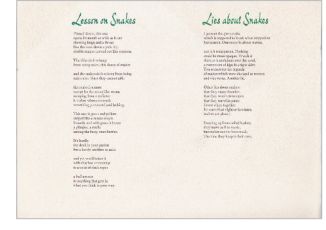
This copy also contains a Subscription Renewal leaf on orange bond, addressed The Devil's Artisan, 215 College Street, Apartment 248, Toronto, M5T 1R1. In the original mailing envelope (with offset return address), post-marked 19 February 1984.
NOTE *this issue includes Rod McDonald's historic introductory sketch of Cartier Book, 'Cartier Revisited'. Based on the Cartier typeface pioneered in 1966 by Carl Dair (1912–68) – the rights to which resided with Rod's employer, Mono Lino Typesetting Company Limited, 420 Dupont Street, Toronto.*



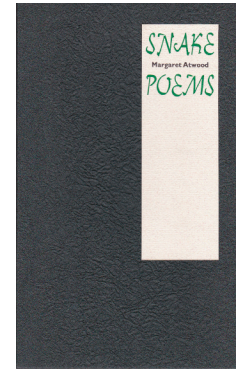
75 **New College | University of Toronto | PAUL MATHEWS | MEMORIAL SCHOLARSHIP | IN THE HUMANITIES | List of Donors | and Terms of Award | January, 1984**
[4pp] folio; 253 × 177 mm. Set in Falcon and handprinted by Glenn on Carlyle Japan, in an undisclosed edition between 200 and 225 copies.
The first such Award was issued July 1983. Included among the 124 donors are William and Marilyn Rueter. According to a note in my journal, 200 copies were completed 13 February.

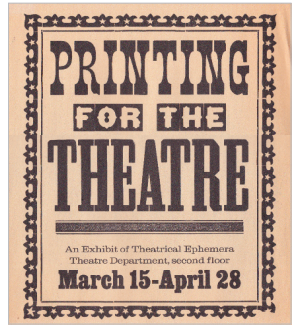


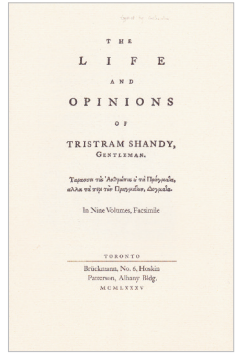
76 **Margaret Atwood | S | N | A | K | E | P | O | E | M | S | Salamander Press Toronto 1983**
Sheet with deckled margin; 214 × 530 mm. A waster press-sheet of the first gathering (of four comprising the book-block), set in Falcon and Reiner Script and handprinted recto, green and black on handmade Imago paper (with moth or butterfly watermark). Including the three poems as published: 'Snake Woman'; 'Lesson on Snakes'; and 'Lies about Snakes'.
Not used because of a spot of coffee (?) on the title panel and uneven toning of the sheet.



77 **Margaret Atwood | S | N | A | K | E | P | O | E | M | S | Salamander Press Toronto 1983**
[16 leaves] printed recto, handbound in paper-covered boards with letterpress cover label; 221 × 133 × 8 mm. Handprinted green and black on four sheets of handmade Imago (each 215 × 530 mm with four folds), joined at stubs verso in a leperello-style, concertina-fold open binding by Anne Goluska in evergreen Momi Kon paper over boards, with letterpress cover label printed green and black.
COLOPHON "*Snake Poems* has been designed, | composed, and printed by Glenn Goluska | at The Nightshade Press, Toronto, | in November of 1983. | The types are Linotype Falcon, | designed by W.A. Dwiggins, and | foundry Reiner Script, printed by hand | on paper handmade at the Imago | Hand Paper Mill, Oakland, California. | The edition has been handbound | by Anne Goluska in Momi Kon paper | over boards. | One hundred copies, signed | and numbered by the author, | have been printed, | of which this is number [11, by hand] | [signed in black ink]".
There were also 10 unnumbered out-of-series author's copies. The author's name on the cover label is set in Gill Sans Bold. The first two commercially-available copies (#11/100 and 12/100, total $250) were delivered by Glenn to the shop (together with two Joplins, total $40), 8 February 1984 – the first ten numbered copies having been reserved for Atwood, along with the ten out-of-series copies. Subsequently I bought copy 60, 27 July 1984 ($125). While the colophon may prove accurate about the month printing was completed, the elaborate binding (involving three paper joints per copy) pushed completion of the edition into the new year.
CANADIAN PRINT & PORTFOLIO VOL 1 NO 1 (p4) "Snake Poems, *Handprinted letterpress. 2 colours. 8½ × 5", 16 pages. Falcon & Reiner Script type faces; Alameda handmade paper. Printed at The Nightshade Press by Glenn*







Goluska in an edition of 100. Accordian-fold binding, Momi paper over boards by Anne Goluska. Published in December 1983 and available from Salamander Press. $125.00".

78 PRINTING | FOR THE | THEATRE
Sheet; 322 × 252 mm. Broadside handset in wood type and machineset in Egyptian Bold Condensed and Clarendon, handprinted on newsprint in an undisclosed total edition of 100 copies (surprisingly). A poster for "An Exhibit of Theatrical Ephemera | Theatre Department, second floor" of the Metropolitan Toronto Reference Library, 15 March – 28 April. Variant on cream stock.
At the time, Anne Goluska worked in the Theatre Department (presently Performing Arts now on the fifth floor), where she curated the exhibition.

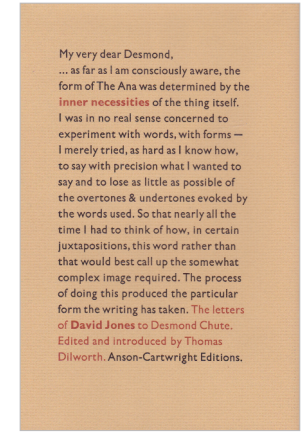
79 PRINTING | FOR THE | THEATRE
Sheet; 322 × 252 mm. Broadside handset in wood type and machineset in Egyptian Bold Condensed and Clarendon, handprinted on newsprint in an undisclosed total edition of 100 copies. A poster for "An Exhibit of Theatrical Ephemera | Theatre Department, second floor" of the Metropolitan Toronto Reference Library, 15 March – 28 April. Variant on orange stock (with torn corner at foot).

80 THE | LIFE | AND | OPINIONS | OF | TRISTRAM SHANDY, | GENTLEMAN | **Ταρασσει τὸς Ἀνδρώπος ὀ τὰ Πράγματα, | αλλα τὰ περι τῶν Πραγμάτων, Δογματα | In Nine Volumes, Facsimile** | TORONTO | **Brückmann, No. 6, Hoskin | Patterson, Albany Bldg.** | MCMLXXXV
[8pp] pamphlet stitched in self-covers; 216 × 140 mm. Prospectus typeset by Glenn in Janson and offset at Coach House Press on cream Zephyr Laid, 28 May 1984.
Produced for Professor Patricia C. Brückmann, coordinator of The Sterne Project at the University of Toronto, in an attempt to publish a faithful facsimile edition of 1500 sets by subscription (celebrating, in part, the typographic exuberance of her colleague Marshall McLuhan). The first edition was published in nine volumes between 1759 and 1767 (with Greek epigram in a Granjon-style Chancery face). Requiring at least 50 subscribers to commit $800 a copy by 31 March 1985 to proceed with production in April, the project failed to meet its minimum.
NOTE *Glenn also designed and set the termination notice for the project, 20 March 1985 (which I haven't seen).*

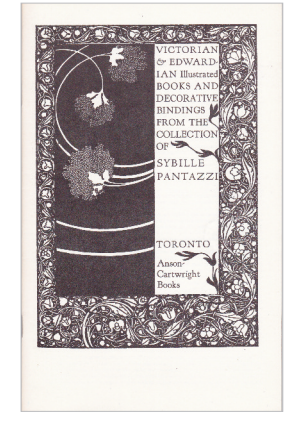
81 **bp | Nichol | continuum**
Two loose leaves comprising [4pp] in letterpress Kraft envelope with flap at left edge; 95 × 229 mm (leaves); 106 × 243 mm (envelope). Envelope set in Wood Type Gothic Special and Franklin Gothic, handprinted black; grey Multicolor leaves set in Franklin Gothic, printed red and black. Each leaf is vertically slit 45mm, one from the top edge, the other from the bottom, facilitating their insertion to form an interlocked cross. [CURRY 189]
COLOPHON "Designed & printed at The Nightshade Press for Underwhich Editions 150 copies June 1984".

82 INNER NECESSITIES | **The Letters of David Jones to Desmond Chute | Edited and introduced by Thomas Dilworth | Anson-Cartwright Editions Toronto 1984**
104pp bound with tan laid endleaves in gilt-stamped charcoal linen, with printed jacket; 230 × 152 × 14 mm. Issued December 1984 with three illustrations, and the title-page and jacket printed rust-red and black. "Anson-Cartwright Editions | 239 College Street, Toronto, Canada M5T 1R4 | ISBN 0-919974-09-0".

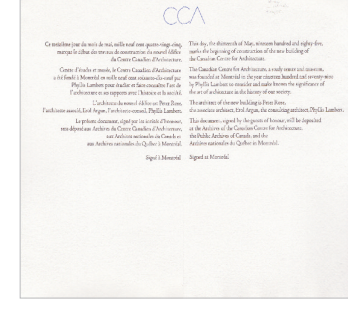
COLOPHON "*Inner Necessities* has been designed and typeset by Glenn | Goluska at The Nightshade Press, Toronto. The typefaces | are Linotype Pilgrim and Monotype Gill Sans, both designed | by Eric Gill. | One thousand copies have been printed on Zephyr Antique | Laid at The Coach House Press, Toronto. | The edition has been casebound at Martin Bookbinding."
Earning second prize from the judges of the 1985 Alcuin Society Awards for Excellence in Book Design in Canada: Reinhard Derreth, Crispin Elsted and Ron McAmmond.



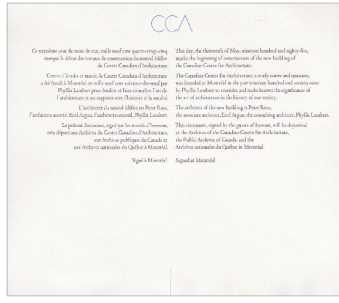
83 VICTORIAN | & EDWARD- | IAN **Illustrated** | BOOKS AND | DECORATIVE | BINDINGS | FROM THE | COLLECTION | OF | SYBILLE | PANTAZZI | TORONTO | **Anson- | Cartwright | Books [cover]**
48pp stitched in printed card covers; 216 × 137 mm. An antiquarian sale catalogue with 263 entries from the personal library of Sybille Pantazzi, longtime Librarian at the Art Gallery of Ontario (1948–80). Prefaced with a biographical portrait of Sybille by Larry Pfaff, a brief memoir by Alan Suddon, and 'A Bibliography of Her Writings' (1949–84) prepared by Randall Speller and Larry Pfaff.
COVER VERSO "The cover design has been adapted by Glenn Goluska from the frontispiece and title page of Will H. Bradley's 'Fringilla' 1895 (Item 22). The catalogue has been arranged and compiled by Sylvia Lassam."
GLENN NOTES *"Type and paste-up: January" with Chester Gryski assigning it to 1986. However Sylvia recalls, "I worked for Hugh from 1982–1985, and I suspect we did the Pantazzi catalogue in 1984. When Sybille died (in 1983) her Victorian bookbindings collection went to the Fisher* [*Rare Book Library*], *I think. A number of things left over (duplicates, etc) were purchased by Hugh and we did a catalogue. Glenn designed the cover. A very simple affair, just printed on regular paper* [*Sylvia Lassam, Monday 14 October 2019*]*." Also "My older daughter was born in January 1984 and I distinctly remember working on the catalogue, partially at home, when she was an infant. So 1984 is sure* [*SL, 24 October 2019*]*." Sylvia Lassam is currently Rolph-Bell Archivist at Trinity College in the University of Toronto, 6 Hoskin Avenue, Toronto. The collection of decorative publishers' bindings was in fact split between Fisher and Massey College at the University of Toronto. Librarian at the Art Gallery of Ontario for thirty-two years (1948–80), Sybille Oltea Yvonne Pantazzi (1914–83) had an incomparable bibliophilic influence on the Toronto book world. David Mason saw her as "years ahead of her time in her many bookish pursuits* [*with*] *such a forceful personality that anyone who met her would be unlikely to ever forget her." Her cousin, the comparably inimitable Jane Dobell, endowed an annual lecture series in her name under the direction of The Friends of the Osborne Collection of Early Children's Books at the Toronto Public Library (2007).*



84 **[Robert S. Lockhart Award certificate]**
Not seen; though noted by Glenn as having been produced 2 May 1985 in an edition of 50 copies. LACKING.
The Lockhart Award is presented to outstanding graduates in Psychology at the University of Toronto.

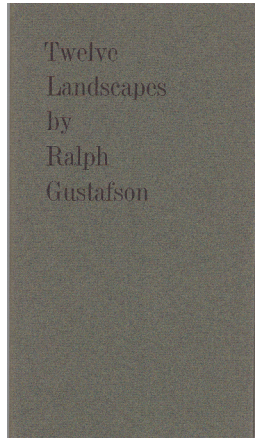


85 CCA
Sheet; 305 × 360 mm. Broadside set in Futura and Centaur, handprinted black and blue on handmade deckled paper watermarked Umbria Italia CMF. Bilingual proclamation for the goundbreaking ceremony of the Canadian Centre for Architecture building, 1920, rue Baile, Montréal (13 May 1985), designed by Peter Rose with input from Erol Argun and Phyllis Lambert. First issue, produced by Glenn 9 May 1985 in an undisclosed edition of ten copies (rejected); with "nationales" instead of "publiques" in the penultimate line of French text.

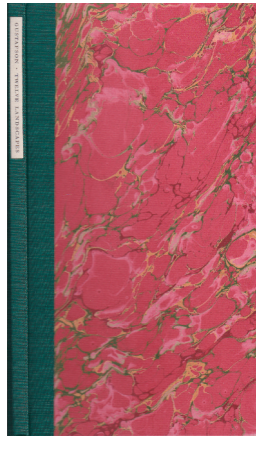


86 **CCA**
Sheet; 305 × 360 mm. Broadside set in Futura and Centaur, handprinted black and blue on handmade deckled paper watermarked Umbria Italia CMF. Bilingual proclamation for the goundbreaking ceremony of the Canadian Centre for Architecture building, 1920, rue Baile, Montréal (13 May 1985), designed by Peter Rose with input from Erol Argun and Phyllis Lambert.
Corrected second issue, produced by Glenn 11 May 1985 in an undisclosed edition of ten copies; with "publiques" in the penultimate line of the French text. NOTE *Glenn's play on "Centre" in his use of the text face.*

87 **[Elizabeth Forrest open studio announcement]**
Not seen. Produced 3 June 1985 in an edition of 400 copies, according to Glenn's Massey College list. LACKING.
Collaborating with Glenn on bpNichol's book of Catullus translations at the time (contributing the art), Elizabeth has no recollection of this announcement. Presiding over the Greyn Forest Press, 9 Phœbe Street, Toronto M5T 1A8, she'd issued two letterpress books prior to collaborating with Glenn: Rasselas: Prince of Abyssinia *by Samuel Johnson (1979: 20 copies); and* Winnow Wing *by Marshall Hryciuk (1980: 25 copies).*
NOTE *This open studio announcement – which refers to a private sale of work from the artist's Temperance Street studio prompted by an impending move – may have been done the following year (despite the date in Glenn's note).*



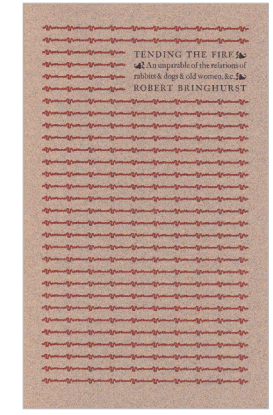
88 **[Lester G. Bratton letterhead and envelope]**
Not seen. Produced for his father-in-law, in a printrun of 100 copies (June 1985). LACKING.
Anne's parents had just sold their home in Greenwich, Connecticut, necessitating the new letterhead. It bears noting that his father-in-law, Lester George Bratton Jr (25 June 1915 – 26 October 1997), was born a day before Glenn, 32 years earlier.



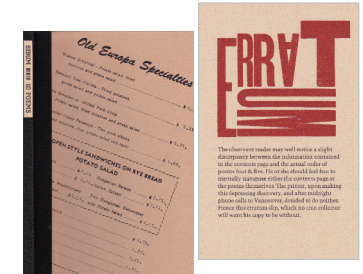
89 **Twelve | Landscapes | by | Ralph | Gustafson | Shaw Street Press**
[20pp]; sewn by the publishers in unprinted grey Canson card covers, enclosed in a letterpress evergreen Canson jacket; 228 × 129 mm.
COLOPHON "This first edition of *Twelve Landscapes* | has been designed, typeset, and printed | [black and green] by Glenn Goluska at The Nightshade Press, | Toronto, in August of 1985. | The typefaces are Linotype Walbaum and | foundry Torino, printed by hand on mould- | made Frankfurt white. | The edition is limited to 200 signed and | numbered copies, the first 25 of which are | handbound in boards. | This is copy no. ["36" in black ink] | [signed in black ink in a shaky hand] Ralph Gustafson".

90 **Twelve | Landscapes | by | Ralph | Gustafson | Shaw Street Press**
[20pp]; handbound by the publishers with grey Canson endleaves in green cloth-backed marbled boards, with letterpress spine label; 236 × 131 mm.
COLOPHON "This first edition of *Twelve Landscapes* | has been designed, typeset, and printed | [black and green] by Glenn Goluska at The Nightshade Press, | Toronto, in August of 1985. | The typefaces are Linotype Walbaum and | foundry Torino, printed by hand on mould- | made Frankfurt white. | The edition is limited to 200 signed and | numbered copies, the first 25 of which are | handbound in boards. | This is copy no. ["23" in black ink] | [signed in black ink in a shaky hand] Ralph Gustafson".

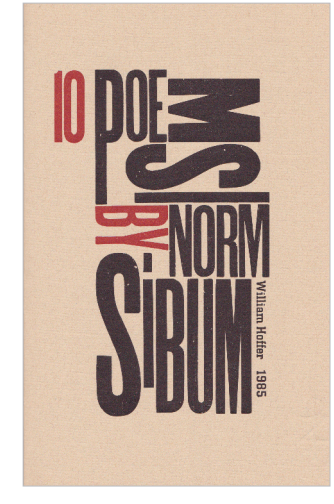
91 TENDING THE FIRE [fleuron] An Unparable | of the relations of rabbits & dogs & old women, | &c. [fleuron] ROBERT BRINGHURST | The Alcuin Society 1985
[16pp] sewn in grey card covers handprinted rust and black; 241 × 146 mm.
COPYRIGHT PAGE "Copyright © Robert Bringhurst 1985 | ISBN 0-919026-14-1 | The Alcuin Society | PO Box 3216 | Vancouver, British Columbia | V6B 3X8".
COLOPHON "*Tending the Fire* is the sixth in a series of chapbooks | published by The Alcuin Society. It has been designed | and printed by Glenn Goluska at The Nightshade | Press, Toronto. The typeface is Linotype Electra, printed by hand on Mohawk Letterpress Text. | The edition is limited to 126 copies, of which 26, lettered, are for the author's own use and 100, numbered and signed by the author, are for sale. | Alcuin Chapbook Number Six | First Edition, October 1985 | This is copy [printed] 72 [holograph] | [signed in sepia fountain ink]".
Ink from the nib pen has bled through the terminal leaf.

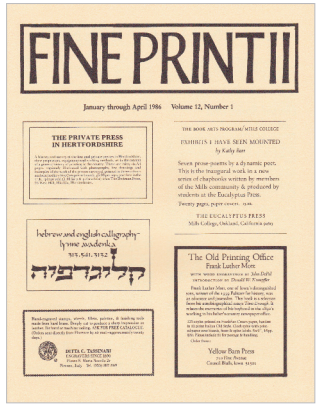


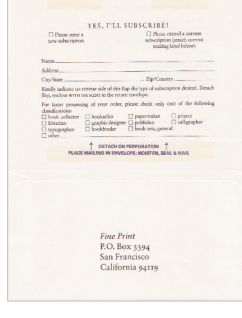
92 TENDING THE FIRE [fleuron] An Unparable | of the relations of rabbits & dogs & old women, | &c. [fleuron] ROBERT BRINGHURST | The Alcuin Society 1985
[16pp] sewn in in grey card covers handprinted rust and black; 241 × 146 mm. NOT DEPICTED.
COPYRIGHT PAGE "Copyright © Robert Bringhurst 1985 | ISBN 0-919026-14-1 | The Alcuin Society | PO Box 3216 | Vancouver, British Columbia | V6B 3X8". Text printed black, borders sepia brown throughout.
COLOPHON "*Tending the Fire* is the sixth in a series of chapbooks | published by The Alcuin Society. It has been designed | and printed by Glenn Goluska at The Nightshade | Press, Toronto. The typeface is Linotype Electra, printed by hand on Mohawk Letterpress Text. | The edition is limited to 126 copies, of which 26, lettered, are for the author's own use and 100, numbered and signed by the author, are for sale. | Alcuin Chapbook Number Six | First Edition, October 1985 | This is copy [printed] P [holograph] | [signed in sepia fountain ink]".
Ink from the nib pen has bled through the terminal leaf.



93 10 POE | MS | BY | NORM | SIBUM | William Hoffer 1985
[32pp] sewn in two gatherings handbound with brown endleaves in cloth-backed printed boards, with letterpress spine label; 237 × 151 × 9 mm. Handprinted rust-red and black by Glenn on mouldmade Nideggen, for William Hoffer, 58 & 60 Powell Street, Vancouver V6A 1E7. Completed November 1985 – WOODSWORTH A37 also cites a supplied Standard Book Number from THE NATIONAL LIBRARY OF CANADA: 0-919758-15-0.
COLOPHON "Designed and printed by Glenn Goluska | at the Nightshade Press, Toronto, | for William Hoffer, Vancouver. | The poems are disposed, incidentally, | so that the end of each page coincides | with the end of a stanza. | The manuscript was edited for the press | by Robert Bringhurst. | The types are Linotype Trump Medieval, | foundry City Medium, and wood type, | printed by hand on mouldmade Nideggen. | The edition has been handbound | by Michael Desjardins of Toronto. | Of 100 signed and numbered copies: [42, by hand in brown ink] | [signed by the poet in black ink]".
ERRATUM SLIP Laid-in rear is a 169 × 105 mm letterpress slip on Nideggen, headed in rust-red woodtype "ERRA ["A" inverted] T | UM" reading: "The observant reader may well notice a slight | discrepancy between the information contained | in the contents page and the actual order of | poems four & five. He or she should feel free to | mentally transpose either the contents page or | the poems themselves. The printer, upon making |







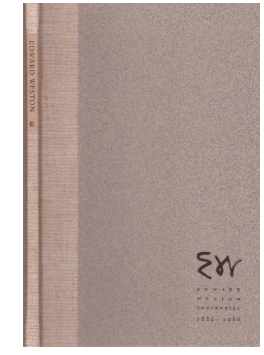
this depressing discovery, and after midnight | phone calls to Vancouver, decided to do neither. | Hence this erratum slip, which no true collector | will want his copy to be without."
*Only 96 copies were bound in printed boards, the other four having been specially bound in quarter-vellum with marbled-paper boards. This special binding is described in Amphora 63 as: "Sewn into vellum-strips and bound in quarter vellum and marbled papers, with vellum tipped corners" (p75); the marbled papers also produced by the binder, Tanja Bolenz (p108). Glenn Woodsworth notes that there are "several" extant copies "bound in red-and-white plaid cloth" representing a trial binding, which one must presume (since the book was bound in Toronto) that Glenn likely brought as samples to Vancouver before Hoffer suggested opting for the printed menu from "the Hungarian's" where they'd just eaten (*Cheap Sons of Bitches, *pp56/7). Woodsworth also notes that* "10 Poems *was one of Hoffer's personal favourites" among some sixty publications (op cit, p16).*

94 **[Nancy Bird Christmas card]**
Not seen. Produced in an edition of 150 copies in December 1985. LACKING.

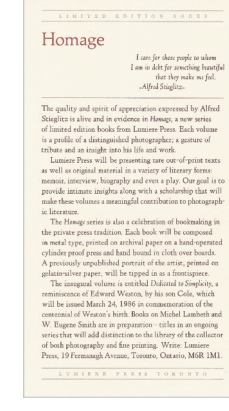
95 **FINE PRINT | VOLUME 12, NUMBER 1 : JANUARY, 1986 [upper cover verso]**
[48pp, 4 plate leaves]: foliated [3]–14, [plate leaf], 17–24, [plate leaf], 27–34, [plate leaf], 37–44, [plate leaf], 47–[58] with the covers also figuring in the pagination [60 surfaces in all], stitched in card covers handprinted yellow, red and black; 304 × 228 × 5 mm. A quarterly journal edited and published by Sandra Kirshenbaum from 1610 Bush Street, San Francisco 94109 (with Robert Bringhurst one of eight Contributing Editors). COLOPHON "This issue was composed in Jan van Krimpen's Spectrum types at Mackenzie-Harris Corp., San Francisco. Text engravings by | Bill Bratt, Bauer Engraving Co., San Francisco. Offset illustrations printed by Tea Lautrec Litho., San Francisco. | Letterpress by Wesley B. Tanner & Will Henry Powers, Berkeley. Bound by A.L. Lemos Co., San Francisco. | The color printing in this issue is funded by a grant from the California Arts Council [cover verso]."
"ABOUT THE COVER | The cover is designed by Glenn Goluska, Toronto. Clockwise, | from upper left corner: Hebrew type case; Russian type case; | a Cyrillic font cut by Berthold at the turn of the century; | Coptic type case; diagram for drawing a Cyrillic capital *F*, | from *Postroenie Shriftov*, Moscow, 1958; Egyptian Hieroglyphic | types from the Imprimerie Nationale, Paris; Greek type case; | the Arabic word for "book" (*kitaab*); and a Hebrew *aleph* from | an alphabet designed by Eric Gill in 1937. The type case illus- | trations are all from Theotiste Lefevre's *Guide pratique du com-* | *positeur d'imprimerie*, Paris, Firmin Didot Freres, 1872–73. | Glenn Goluska designs and prints books for others at The | Nightshade Press and for himself at imprimerie dromadaire. | Both presses share quarters and equipment, including some | two dozen fonts of Cyrillic type, on a back lane in down- | town Toronto, In a previous life he majored in modern | languages at the University of Toronto, studying Russian, French, German, and more recently, two semesters of | Egyptian hieroglyphs [p4]."
ENCLOSED within this issue is an [8pp] unbound issue of "FINE PRINT II | January through April 1986 Volume 12, Number 1", including a 'Calendar of Events' and 'Classified Advertisements'. Also enclosing an addressed subscription envelope. The Calendar of Events includes notice of the impending Art of the Book exhibition in Vancouver (16 March – 20 April 1986) sponsored by the Alcuin Society [pp2 & 4]. Glenn had travelled to Vancouver 20 March 1986 to judge the fourth annual Alcuin Society Awards for Excellence in

Book Design in Canada (together with Robert Bringhurst, Tree Swensen and Takao Tanabe) and while there was invited to participate in the first Vancouver Arts of the Book Exhibition as a visiting book artist.
Cover titling set in Palatino with lining figures. Glenn is not included among 'Contributors to this Issue' (p57); nor did he condescend to capitalize on the exposure by taking out an ad for his wares. In a mailing envelope from FINE PRINT *addressed:* "GLENN GOLUSKA | PO BOX 197 STATION P | TORONTO ONT CANADA M5S 2S7" *(postmarked 17 April 1986).*

96 **Edward Weston | Dedicated to Simplicity | A reminiscence by | Cole Weston | EW | Lumiere Press | 1986**
24pp, 3 tipped-in plates; handbound by the publisher with sand Nideggen endleaves, in raw buckram-backed handprinted grey paper boards, with letterpress spine label; 235 × 159 mm. Silently composed by Glenn, meticulously handprinted grey, black and brick-red by publisher Michael Torosian.
COLOPHON "DEDICATED TO SIMPLICITY has been composed in | Linotype Electra and printed on Mohawk Letterpress | Text. The photographs are gelatin-silver prints made | from copy negatives. | Design, presswork, printmaking and binding by | Michael Torosian. | Printed in an edition of 26, lettered A to Z, retained | by the printer, and a numbered edition of 150. | This is copy 43/150 [black ink numbers holograph]".
The first trade book from the press and inaugural title in the prestigious Homage series (devoted to iconic photographers), it was projected for publication on 24 March 1986 (the centennial of Edward Weston's birth), but delayed slightly until 1 May 1986 when copies of the numbered issue were made available at $40. Lettered copies of the first five books in the series were ultimately issued together in a slipcase (1991).



97 **LIMITED EDITION BOOK | Homage | LUMIERE PRESS TORONTO**
Leaf; 232 × 129 mm. Introduction to the Homage Series (dedicated to distinguished photographers), handset in Deepdene with Palatino display and handprinted grey, black and brick-red on Mohawk Letterpress Text by Michael Torosian. Publication date for the inaugural volume, *Dedicated to Simplicity* by Cole Weston, projected for 24 March 1986 (the centennial of the subject, Edward Weston's birth). No involvement from Glenn.


LIMITED EDITION BOOKS

Homage

I care for those people to whom I am in debt for something beautiful that they make me feel.
–Alfred Stieglitz–

The quality and spirit of appreciation expressed by Alfred Stieglitz is alive and in evidence in *Homage*, a new series of limited edition books from Lumiere Press. Each volume is a profile of a distinguished photographer; a gesture of tribute and an insight into his life and work.

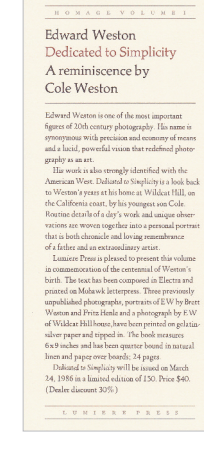
Lumiere Press will be presenting rare out-of-print texts as well as original material in a variety of literary forms: memoir, interview, biography and even a play. Our goal is to provide intimate insights along with a scholarship that will make these volumes a meaningful contribution to photographic literature.

The *Homage* series is also a celebration of bookmaking in the private press tradition. Each book will be composed in metal type, printed on archival paper on a hand-operated cylinder proof press and hand bound in cloth over boards. A previously unpublished portrait of the artist, printed on gelatin-silver paper, will be tipped in as a frontispiece.

The inaugural volume is entitled *Dedicated to Simplicity*, a reminiscence of Edward Weston, by his son Cole, which will be issued March 24, 1986 in commemoration of the centennial of Weston's birth. Books on Michel Lambeth and W. Eugene Smith are in preparation – titles in an ongoing series that will add distinction to the library of the collector of both photography and fine printing. Write: Lumiere Press, 19 Fermanagh Avenue, Toronto, Ontario, M6R 1M1.

LUMIERE PRESS TORONTO

98 **HOMAGE VOLUME I | Edward Weston | Dedicated to Simplicity | A reminiscence by | Cole Weston | LUMIERE PRESS**
Leaf; 228 × 103 mm. Prospectus to the initial publication of the press, handset in Deepdene with Palatino display type and handprinted grey, black and brick-red on Mohawk Letterpress Text by Michael Torosian. Publication date projected for 24 March 1986 (the centennial of Edward Weston's birth), at a price of $40.
Received at the shop by mail postmarked 23 April 1986 (Shakespeare's 422nd).


HOMAGE VOLUME I

Edward Weston
Dedicated to Simplicity
A reminiscence by
Cole Weston

Edward Weston is one of the most important figures of 20th century photography. His name is synonymous with precision and economy of means and a lucid, powerful vision that redefined photography as an art.

His work is also strongly identified with the American West. Dedicated to Simplicity is a look back to Weston's years at his home at Wildcat Hill, on the California coast, by his youngest son Cole. Routine details of a day's work and unique observations are woven together into a personal portrait that is both chronicle and loving remembrance of a father and an extraordinary artist.

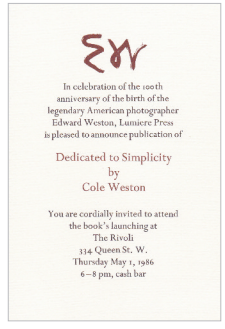
Lumiere Press is pleased to present this volume in commemoration of the centennial of Weston's birth. The text has been composed in Electra and printed on Mohawk letterpress. Three previously unpublished photographs, portraits of EW by Brett Weston and Fritz Henle and a photograph by EW of Wildcat Hill house, have been printed on gelatin-silver paper and tipped in. The book measures 6x9 inches and has been quarter bound in natural linen and paper over boards; 24 pages.

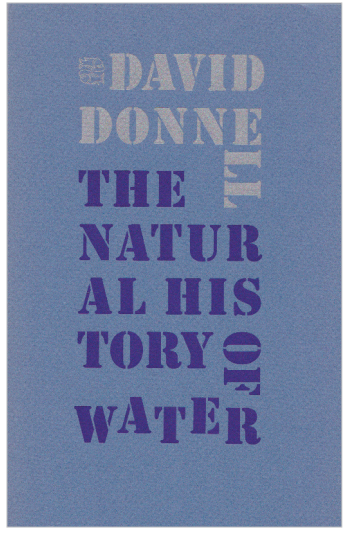
Dedicated to Simplicity will be issued on March 24, 1986 in a limited edition of 150. Price $40. (Dealer discount 30%)

LUMIERE PRESS

99 **ORDER FORM | Lumiere Press | 19 Fermanagh Avenue | Toronto, Ontario | M6R 1M1 | Canada**
[2pp] leaf; 182 × 62mm. Handset in Deepdene with Palatino display and handprinted black on Mohawk Letterpress Text by Michael Torosian. Offering copies of *Dedicated to Simplicity* at $40 (plus $1.50 postage).
Received at the shop by mail postmarked 23 April 1986.

100 **"EW | … | Dedicated to Simplicity | by | Cole Weston | You are cordially invited to attend | the book's launching at | The Rivoli | 334 Queen St. W. | Thursday May 1, 1986 | 6–8 pm, cash bar"**





[2pp] leaf; 152 × 102 mm. Invitation to the launch of the introductory trade volume from the press and inaugural title in the prestigious Homage Series. Handset in Monotype Perpetua and handprinted black and brick-red on white mouldmade Zerkall wavy-laid, by Michael Torosian. No involvement from Glenn.
Received at the shop by mail postmarked 23 April 1986.

101 LUMIERE PRESS | 19 FERMANAGH AVE | TORONTO ONTARIO | CANADA * M6R 1M1
White envelope with flap at fore-edge; 165 × 242 mm. Composed in a slab-serif resembling Dante or Bembo Book, handprinted by publisher Michael Torosian. No involvement from Glenn.
Addressed to Letters 452E Queen Street West, Toronto M5V 2A8 with postmark of 23 April 1986.

102 **David Donnell | The Natural History | of | W | A | T | E | R | a close reading | Shaw Street Press Toronto**
[24pp]; sewn with silver mylar endleaves in unprinted navy card covers, enclosed in a lighter blue jacket of Canson Mi-Teintes handprinted silver and navy (flaps and lower cover unprinted); 229 × 149 mm. The text leaves are handprinted navy, purple and black throughout. Published by Shaw Street Press, 550 Clinton Street, Toronto M6G 2Z6; ISBN 0-920901-01-8.
COLOPHON "This first edition of **The Natural History of Water** has been | designed, typeset, and printed by Glenn Goluska at The | Nightshade Press, Toronto, in May of 1986. | The typefaces are Linotype Optima and foundry Stencil, | printed by hand on acid-free Mohawk Letterpress Text. | The edition is limited to 175 signed and numbered copies, | the first 25 of which are handbound in boards. | This is copy number ["56", holograph in black ink] | [signed vertically by the author in black ink]." One of 150 copes thus.
Subsequently awarded the second Therafields Foundation Award for Poetry (1987).

103 DAVID | DONNE | LL | THE | NATUR | AL HIS | TORY | OF | W | A | T | E | R
Sheet; 324 × 499 mm. Untrimmed jacket press-sheet of blue Canson Mi-Teintes, handset in woodtype hand-printed silver and navy blue. NOT DEPICTED.

104 SHAW STREET PRESS | **announces the publication of | The Natural History of Water | by | David Donnell**
Leaf; 216 × 139 mm. Prospectus and Order Form for the paper issue; offset on cream Byronic. Possibly though not probably set by Glenn. NOT DEPICTED.
OPENING PARAGRAPH "A limited edition of one hundred and seventy-five copies. | Printed letterpress by award-winning designer Glenn Goluska | in Optima type on Carlyle Japan and sewn into paper | covers. Signed and numbered by the author. Twenty-four | pages. Price: $25.00 prepaid. (ISBN 0 920901 01 8)."
This copy is stamped in red "20% dealer discount".

105 **David Donnell | The Natural History | of | W | A | T | E | R | a close reading | Shaw Street Press Toronto**
[24pp]; handbound by the publishers with cream Zephyr Laid endleaves, in cloth-backed boards bearing a yellow, blue and red stencil design, with letterpress spine label (12 copies thus); 235 × 152 mm. The text leaves are handprinted navy, purple and black throughout. Published by Shaw Street Press, 550 Clinton Street, Toronto M6G 2Z6; ISBN 0-920901-01-8.
COLOPHON "This first edition of **The Natural History of Water** has been | designed, typeset, and printed by Glenn Goluska at The | Nightshade Press, Toronto, in May of 1986. | The typefaces are Linotype Optima and

foundry Stencil, | printed by hand on acid-free Mohawk Letterpress Text. | The edition is limited to 175 signed and numbered copies, | the first 25 of which are handbound in boards. | This is copy number ["21", holograph in black ink] | [signed vertically by the author in black ink]." Copy 21 of 25 in boards.

106 **David Donnell | The Natural History | of | W | A | T | E | R | a close reading | Shaw Street Press Toronto**
[24pp]; handbound by the publishers with cream Zephyr Laid endleaves, in cloth-backed boards bearing a blue-and-green stencil design, with letterpress spine label (13 copies thus); 235 × 152 mm. The text leaves are handprinted navy, purple and black throughout. Published by Shaw Street Press, 550 Clinton Street, Toronto M6G 2Z6; ISBN 0-920901-01-8.
COLOPHON "This first edition of **The Natural History of Water** has been | designed, typeset, and printed by Glenn Goluska at The | Nightshade Press, Toronto, in May of 1986. | The typefaces are Linotype Optima and foundry Stencil, | printed by hand on acid-free Mohawk Letterpress Text. | The edition is limited to 175 signed and numbered copies, | the first 25 of which are handbound in boards. | This is copy number ["25", holograph in black ink] | [signed vertically by the author in black ink]." Copy 25 of 25 in boards.
Enclosing two pre-publication order forms, one for each issue (trade copies priced $25; deluxe, $50). The form for the deluxe issue is set on a typewriter, photocopied on pale blue Strathmore Writing, without involvement by or reference to Glenn. Like the enclosed trade prospectus (described above, 104), the present copy is also stamped "20% dealer discount".
NOTE *the binding was done by Shaw Street Press proprietors Cary Fagan and Joanne Schwartz. They went on to publish two further volumes under the imprint (also handbound), Cary's novella* Nora by the Sea *(fall 1988) typeset and printed at Coach House Press, and* Escape Plans *by Sherie Posesorski (1991; reissued by Coteau Books). He subsequently issued several hors commerce chapbooks under the imprint Flying Man Press before his celebrated success as a children's author (and proprietor with wife Rebecca Comay and Bernard Kelly, of the espresso press).*

107 **[Barker wedding invite]**
Not seen. Produced 8 July 1986 in an edition of 150 copies. LACKING.

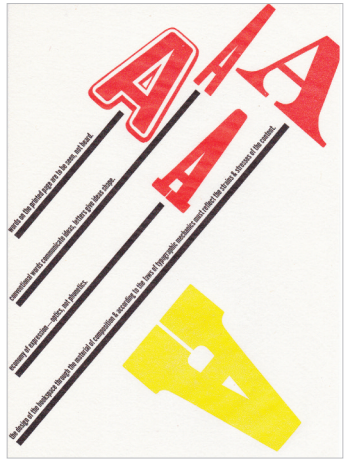
108 **MODERN | ENGLISH | SCULP | T | URE [cover title, with two letters common to two words]**
[4pp] leaflet; 229 × 151 mm. Prospectus handset in woodtype, machineset in Metro No 2 (thin, medium and black), handprinted red and black on yellow cardstock in September in an undisclosed edition of 300 copies for an exhibition entitled 'Aspects of Modern English Sculpture' organized by Lloyd Bregman Fine Art Limited, 20 October to 23 November 1986. Presenting works by Henri Gaudier-Brzeska, Barbara Hepworth and Anthony Caro (in his gallery at home, 882 King Street West, Toronto M5V 2N7).
Received 6 October 1986.

109 **Lloyd Bregman | Fine Art Limited | Box 899 Station Q Toronto Canada M4T 2P1 | 416 481-9950**
Card; 90 × 50 mm. Business card set in Chantilly, handprinted on white Tweedweave.

110 **[Donald E. Brooks business cards]**
Not seen. Glenn designed and set, but didn't print it (November 1986). LACKING.

111 **[Joseph Brabant bookplate]**
Not seen. Produced in October 1986 in an edition of 1000 copies. LACKING.
Lawyer and Lewis Carroll collector Joseph Brabant (1925–97) established the Cheshire Cat Press with Bill Poole (1923–2001) to issue the first illustrated Canadian edition of Alice in Wonderland *(with 96 wood engravings by George Walker). It was printed in 1988 by Bill in Grimsby, in an edition of 177 numbered copies. Together with George Walker they went on to issue* Through the Looking Glass and What Alice Found There *illustrated with 94 wood engravings by George Walker (also an edition of 177 numbered copies); followed by* Some Observations on Jabberwocky; Lewis Carroll and Alice Liddell; The Origins of the Poems in Lewis Carroll's *Alice in Wonderland;* Wouldn't It Be Murder *by Joseph Brabant; and* Alice's Adventures in Toronto: The Wood Engravings and Drawings for Alice's Adventures in Wonderland.
NOTE *Joe left a card at the shop sometime in the 80s with his pencil number verso (967-5117), bearing the image of an early printing press and gothic characters "a" through "g" in a scroll beneath (101 × 63 mm). Illustrated here on the off-chance it may relate to the plate Glenn printed.*

112 **EL LISSITZKY | THE | TOPOGRAPHY | OF | TYPOGRAPHY [cover]**
[4 leaves] handprinted recto, enclosed in a letterpress card portfolio; 269 × 194 mm (leaves); 272 × 196 mm (portfolio). Second edition (though first printed): four loose leaves in letterpress folder (with slight alteration in display impression, from the Nideggen issue); an unnumbered fascicule of 150 copies produced without reference to TANKS, for inclusion only in the slipcased Subscriber's Edition of TANKS Are Mighty Fine Things, March 1987: William Hoffer, Vancouver. The leaves handset in Alternate Gothic, Trade Gothic Extra Condensed and wood type, were handprinted red, black and yellow on snow-white handmade Japanese Hosho paper. The portfolio handset in Gill Cameo Ruled was handprinted red on yellow cardstock. Issued together with six other fascicules in a blue linen slipcase handmade by Rasmussen bindery (Woodsworth A51).
COLOPHON "translated, designed, composed, & vandercooked by glenn goluska at imprimerie dromadaire, toronto, january 1983" (identical with that of the dromadaire edition).
Accorded the number 1.7 by Bill Hoffer's bibliographer, Glenn Woodsworth, identifying it as an edition "produced a few years earlier but never distributed; and Hoffer purchased it for inclusion in Tanks"— Cheap Sons of Bitches: The Publications of William Hoffer, *1998: Tricouni Press and Stephen Lunsford, Vancouver; A51f, p73. Originally produced in 1983 for fascicule inclusion in Deadstart 2 edited by Peter Koch (and returned on its cancellation). While there were only seven numbers in the Subscriber's Edition slipcase, the final inclusion is numbered 1.8. Woodsworth speculates that the missing number (1.6) "may have been intended to be photos by Tamio Wakayama. The book made it to an early galley proof but was never completed." However, according to a late Hoffer press release, 1.6 was now reserved for his ultimately unrealized* Tanks Diary *(forthcoming fall 1987), available only to subscribers of the full set. Woodsworth also clarifies that "[a]lthough the colophons on the individual items state that the edition was 150 copies, fewer than 85 sets were actually completed. Published at $325." Which may mean that another 65 copies of Glenn's two inclusions yet remain to be distributed (though a note I made at the time, indicates that Glenn printed some 200 copies of this edition). Chester Gryski, who concurs with this limitation of 200 sets of sheets, records however that 150 folders were produced in March 1987 (Massey Catalogue, p14).*



113 **George McWhirter | The Voyeur and the Countess Wielopolska | with lithographs by Dianne Ostoich | Tanks 1.8**

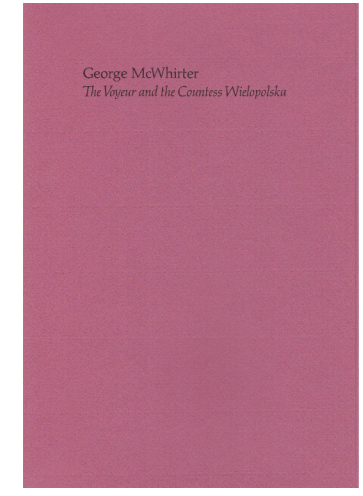
[4pp] leaflet enclosed in a letterpress card portfolio together with two separate plate leaves; 280 × 192 mm (leaflet); 283 × 196 mm (portfolio). Set in Palatino and handprinted red and black on mouldmade cream stock with fore- and bottom-edges deckled; the textured wine card folder is printed black. The poem is signed by the poet in blue ink [p3]; the leaflet (unnumbered) further encloses two lithos, signed and numbered by the artist in pencil. Published in 1987 by William Hoffer in Vancouver and issued together with six other fascicules in a blue linen slipcase handmade by Rasmussen bindery (Woodsworth A51).

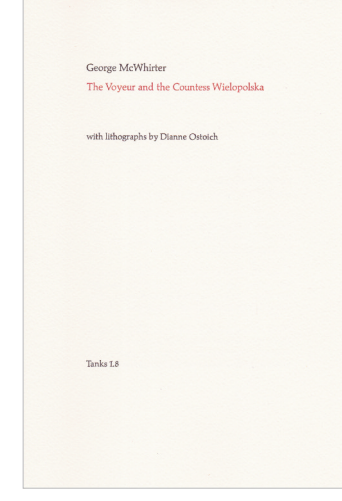
COLOPHON "This first revised edition of George McWhirter's *The Voyeur and the Countess Wielopolska* has been printed at The Nightshade Press, in an edition of 150 copies only, for inclusion in the 'subscriber's' edition of TANKS *are mighty fine things,* March, 1987."

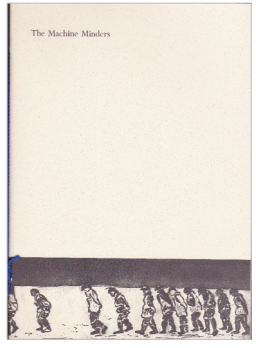
NOTE *that while this issue is numbered 1.8, there are in fact only seven fascicules in the slipcased Subscriber's Edition (1.6 having never been completed). According to Hoffer's bibliographer, Glenn Woodsworth, less than 100 copies of the Subscriber's Edition were actually assembled.*

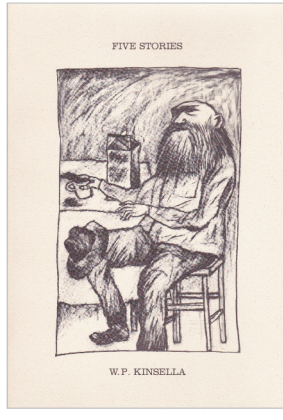
"Print runs of the trade editions of the Tanks books were between 1000 and 2500 copies, unrealistically large, as Hoffer must have known. He hoped to sell them through retail stores across the country. But the books sold very poorly because of, Bill thought, hostility and apathy on the part of the media and public. In truth, they were not very attractive to the public. The artwork probably turned away some people; the large format was inconvenient for trade bookstores; and some of the material was poorly written and uninteresting"— Woodsworth, Cheap Sons of Bitches, *p20).*

As I see it, their failure was the result of a lack of distribution. Shortly after publication of the series and not long after I received my slipcased copies of the Subscriber's Edition, Hoffer phoned late one night decrying cultural receptivity in Canada (echoing his recently-published leaflet, A Statement*). It turned out, few booksellers had shown commensurate interest in the* TANKS *project, failing to recognize how greatly the books differed both from the standard corporate fare and your usual smallpress unmentionable, or bothering to reflect on the massive investment an enterprising independent publisher obviously had made producing them ($110,000 according to Bill). He'd all but decided to incinerate the entire series on the beach in a public display of blistering contempt for the Canadian booktrade and associated media, though not before sending out invitations in a caustic press release the breadth of the Fourth Estate. Hoffer frequently called late (apparently oblivious to the three-hour difference between Toronto and Vancouver) discussing recent acquisitions, ongoing battles and the all-but-imperceptible seismology of insight and expression idling off domestic presses – and continued the pontifications long after moving to Russia in 1991. He was an epic inspiration in many of the most productive ways, bent on catalyzing interest in the culture of the book no matter the cost. I admired his dedication and marvelled at his command of the moment (rants and benedictions aside). A valued friend (both to Glenn and I) and inimitable cultural resource. Next day I typed up and ran-off a bunch of order forms and did the rounds of the retail shops in Toronto with my samples, drumming orders. Having been a partner in a distribution company before opening my shop I knew the routine (and not a few of the order clerks). Christmas was a month off, so the time was ripe for sales if I could manage to place the books quickly. Unaware of my scheme, Hoffer was beside himself when I called the following*









night to relay the orders. Within a week I received a sizable shipment of TANKS *ordnance at the shop, filled the orders and became by default, Bill's eastern rep. It bears noting that Bill shared Glenn's affection for Russia, though slightly more from the standpoint of political-economics than culture (in marginal affinity with the commie cell of social realist poets led by Joe Wallace, Dorothy Livesay and Milton Acorn). As noted in his June 1980 interview for* CVII *he was initially diffident about commerce, which left him feeling "like a capitalist exploiter", yet astutely defended the antiquarian book trade with "the price of a book is also the price of a book's honour* ["*I Believe in Vengeance", Contemporary Verse Two Vol 5 No 2, winter 1980/1, p10*]."

114 **TANKS [slipcase]**

Seven separately-bound fascicules (totalling 420pp and three plate leaves, one tissue-guarded) in a gilt-stamped linen-covered board slipcase; 290 × 198 × 52 mm. The first (and only) series of TANKS Are Mighty Fine Things (though the only place this title appears is in the colophon of the last fascicule); published in 1987 by William Hoffer, 60 Powell Street, Vancouver V6A 1E7. One of some 85 copies thus, from a projected edition of 150 [Woodsworth A51]. COMPRISING:

MARIUS KOCIEJOWSKI | The Machine Minders | with illustrations by MAUREEN SUGRUE | TANKS | 1.1

[16pp]: [ii], 14; sewn with royal blue cord in illustrated card covers; 269 × 193 mm. Copyright 1986; signed by the author on the title-page (but not numbered); ISBN 0-919758-19-3 (supplied).

COLOPHON "The Machine Minders has been published in objection | to the continued creation of State Literature | through government subsidies to the Arts. | The first volume of TANKS will consist of five books, | all of which share the characteristic of being objectionable | to the government."

Woodsworth A41b notes copies were initially distributed free in October 1986.

W.P. KINSELLA | Five Stories | with illustrations by CAREL MOISEIWITSCH | TANKS | 1.2

[64pp]: [iv], 60; sewn in eight gatherings and glued with illustrated endleaves in illustrated card covers; 274 × 187 × 6 mm. Copyright 1986; ISBN 0-919758-21-5. Projected for November 1986 publication in A42, *Progress Report* (October 1986); revised to December in the prospectus sent with trade copies of *The Machine Minders.*

COLOPHON "Of this edition of Five Stories by W.P. Kinsella, | 250 numbered copies, each signed by the author, | have been printed, of which 100 copies are bound in linen, | and 150 copies are reserved as "subscriber's copies". | Of the subscriber's edition this is copy no. [69/150 in black ink] | [signed in black feltpen, which has bled through the page] Bill | Kinsella".

Woodsworth A43b gives a total edition of 2750 including all issues.

NORM SIBUM | Eight Poems | with illustrations by CLIFFORD HARPER | TANKS | 1.3

[40pp]: [ii], 38 (last two leaves blank); sewn in five gatherings glued with illustrated endleaves in illustrated card covers; 277 × 189 × 4 mm. Copyright 1987; ISBN 0-919758-27-4. Projected for spring 1987 publication in A42, Bill's *Progress Report* (October 1986).

COLOPHON "Of this edition of Eight Poems by Norm Sibum, | 250 numbered copies, each signed by the author, | have been printed, of which 100 copies are bound in linen, | and 150 copies are reserved as "subscriber's copies". | Of the subscriber's edition this is copy no. [69/150 in black ink] | [signed in black feltpen] Norm Sibum".

Woodsworth A46b gives a total edition of 1250 including all issues.

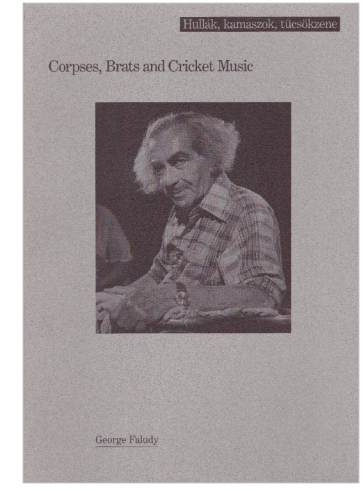
Hullák, kamaszok, tücsökzene | Corpses, Brats and Cricket Music | Poems by | GEORGE FALUDY | Translated by | ROBIN SKELTON | in collaboration with the author | With one illustration by | HERBERT SIEBNER | TANKS | 1.4

72pp, tissue-guarded plate-leaf; sewn in nine gatherings glued with illustrated endleaves in photographic card covers; 273 × 192 × 7 mm. Copyright 1987; ISBN 0-919758-29-0. Projected for spring 1987 publication in A42, Bill's *Progress Report* (October 1986). Second state, with Charmian Johnson floral endleaves bound correctly.

NOTE ON THE TYPOGRAPHY "Corpses, Brats and Cricket Music has been set | in Univers 45, which was photographically | extended 15% for the English text and | condensed 15% for the Hungarian text. Titles | are set in Century Expanded. The book was | designed by Vancouver Design Team Limited [p70]."

COLOPHON "Of this edition of Corpses, Brats and Cricket Music by George Faludy, | 250 numbered copies, each signed by the author, | have been printed, of which 50 are bound in linen | and 150 are reserved as "subscriber's copies". | Of the subscribers edition this is copy number [69/150 in black ink] | [signed in blue ink] George Faludy". The coloured print, numbered in pencil 135/200, is signed in olive feltpen.

Woodsworth A47b gives a total edition of 1250 including all issues.



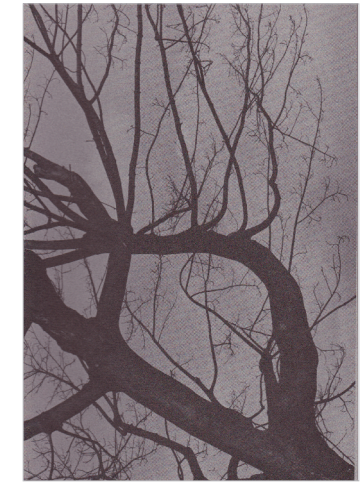
ELIZABETH SMART | AUTOBIOGRAPHIES | Edited by Christina Burridge | TANKS | 1.5

[216pp]: [ii], 214 (last three leaves blank); sewn in 27 gatherings glued with illustrated endleaves in photographic card covers; 276 × 193 × 17 mm. Copyright 1987; ISBN 0-919758-33-9.

COLOPHON "Of this edition of AUTOBIOGRAPHIES by Elizabeth Smart 250 | numbered copies have been printed, of which 100 copies are bound | in linen, and 150 are reserved as "subscribers' copies". | Of the subscribers' edition, this is copy no. [69/150 in black ink]".

NOTE *that this book resulted ultimately from the sale of Elizabeth's papers to the National Library of Canada (1983), an acquisition orchestrated for her by Bill.*

Woodsworth A48b gives a total edition of 2250 including all issues.



EL LISSITZKY | THE | TOPOGRAPHY | OF | TYPOGRAPHY [cover]

4 leaves laid in a yellow card folder handprinted red; 272 × 196 mm. The title-page bearing the imprint imprimerie dromadaire; text handprinted yellow, red and black.

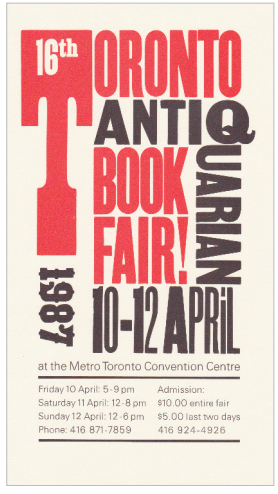
COLOPHON "translated, designed, composed, & vandercooked by glenn goluska at imprimerie dromadaire, toronto, january 1983". Without series or justification numbers; fascicule 7.

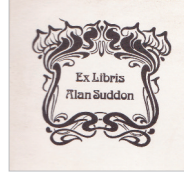
George McWhirter | The Voyeur and the Countess Wielopolska | with lithographs by Dianne Ostoich | Tanks 1.8

[4pp] leaflet enclosing two plate leaves, laid in handprinted mauve folder; 283 × 196 mm.

COLOPHON "The first revised edition of George McWhirter's | *The Voyeur and the Countess Wielopolska* has been | printed at The Nightshade Press, in an edition of | 150 copies only, for inclusion in the 'subscriber's' | edition of TANKS *are mighty fine things,* March, 1987. | © George McWhirter 1987".

Signed by the poet in blue ink at the end of the poem on page [3]. The lithographs are signed and numbered 69/150 in pencil. The exceptional height of this fascicule (11⅛") resulted in the headpiece to the slipcase extending only 43 of the 48mm horizontal opening to accommodate it (though the varying heights of the other parts reveal that the uniform 7 × 11 inch specs projected in the prospectus, were only roughly adhered to).





115 **[Wages of Sin by Will Gorlitz]**
Not seen. Produced in March 1987 in an edition of 30 copies. LACKING.
Having arrived from Winnipeg in 1982, the artist held his first show in Toronto, Der Weltglaubenstraum (World Faith Dream), *at ChromaZone, 2–19 May 1983.*

116 **16th TORONTO | ANTIQ | UARIAN | BOOK | FAIR! | 10–12 APRIL | 1987 | at the Metro Toronto Convention Centre**
Sheet; 458 × 636 mm. Untrimmed press-sheet of the Book Fair handbill (eight-up, with cropmarks) designed by Glenn in woodtype and Univers, printed offset red and black on cream Zephyr Laid at Coach House Press, 7 February 1987. NOT DEPICTED.

117 **16th TORONTO | ANTIQ | UARIAN | BOOK | FAIR! | 10–12 APRIL | 1987 | at the Metro Toronto Convention Centre**
Handbill, first issue; 227 × 127 mm. Designed by Glenn in woodtype and Univers, offset red and black on cream Zephyr Laid at Coach House Press, in an aggregate edition of 10,000 copies (February).

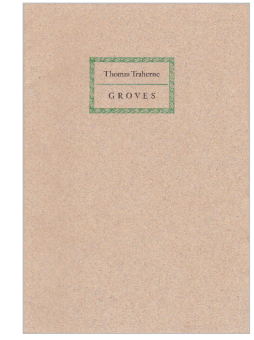
118 **16th TORONTO | ANTIQ | UARIAN | BOOK | FAIR! | 10–12 APRIL | 1987 | at the Metro Toronto Convention Centre**
Handbill, second issue; 229 × 127 mm. Designed by Glenn in woodtype and Univers, offset red and black on cream Zephyr Laid at Coach House Press, in an aggregate edition of 10,000 copies (February).

119 **16th TORONTO | ANTIQ | UARIAN | BOOK | FAIR! | 10–12 APRIL | 1987 | at the Metro Toronto Convention Centre**
Sheet; 637 × 458 mm. Untrimmed press-sheet of the Book Fair poster (with cropmarks) designed by Glenn in woodtype and Univers, offset red and black on cream Zephyr Laid at Coach House Press in an projected edition of 500 copies, 7 February 1987. NOT DEPICTED.

120 **16th TORONTO | ANTIQ | UARIAN | BOOK | FAIR! | 10–12 APRIL | 1987 | at the Metro Toronto Convention Centre**
Sheet; 457 × 253 mm. Poster designed by Glenn in woodtype and Univers, offset red and black on cream Zephyr Laid at Coach House Press in an undisclosed edition of 500 copies (February).

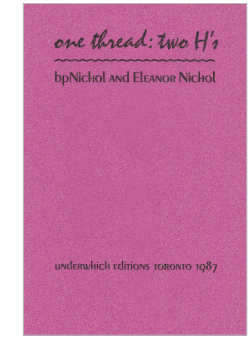
121 **[Alan Suddon bookplate]**
Not seen. Produced in April in an edition of 25 or 250 copies. LACKING.
A presumably earlier bookplate set in Arnold Bœcklin within a florid art-nouveau border and apparently offset black on white paper (depicted here), was likely designed by Will Rueter, Alan's close friend and near neighbour. Apart from being an author, fine artist, Victorian fashion historian, cofounder of the Costume Society of Ontario and modern poster collector, Alan (1924–2000) was head of Fine Arts at the old Central Public Library on College Street and later Metro Reference Library on Yonge (1958–87). When the departments of Fine Arts, Music and Theatre were combined to create the Arts Department, Alan retired. Anne Goluska, who worked in the Theatre Department, remained at the library through December 2001.

122 GROVES | BY | THOMAS TRAHERNE | **Edited from the Dobell Folio | Bodleian MS.poet.c.42 |** BY | D.D.C. CHAMBERS | TORONTO | **Printed at The Nightshade Press | for The Stoneyground Press | 1987**
[12pp] pamphlet sewn in letterpress card covers with yapp edges; 290 × 197 mm. Handprinted green and black; with an unsigned offset leaflet headed 'Groves: An Introduction' by publisher Douglas Chambers, laid in (printed black on recycled cream stock).
COLOPHON "This first edition of Thomas Trahern's *Groves* has been designed, | composed, and printed by Glenn Goluska at The Nightshade Press, | Toronto, in April of 1987. The typeface is Janson, printed by hand | on acid-free Mohawk Letterpress Text. The edition is limited to one | hundred numbered copies, sewn into covers of handmade Barcham | Green India Office paper. [77/100, in pencil]".
A recovered illustration of Ezra Pound's tireless dictum "make it new", drawn by Traherne from Thomas Jackson's Treatise Containing the Original of Unbelief, Misbelief, or Mispersuasion *(1624). Eminent author and Professor of English at Trinity College, University of Toronto (17th-century literature), Doug Chambers subsequently wrote a book about his 150-acre ancestral farm known as Stonyground, source of the name of his press (*Stony Ground: The Making of a Canadian Garden, *1996: Knopf). He had earlier helped to coordinate the August Kleinzahler reading at the shop – for which Glenn printed the broadside, 26 November 1986 – in conjunction with the poet's appearance at Trinity College during that visit to Toronto.*

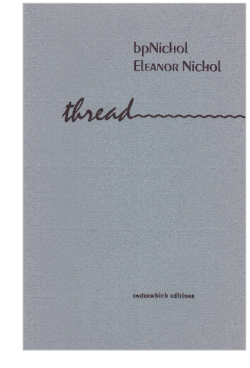


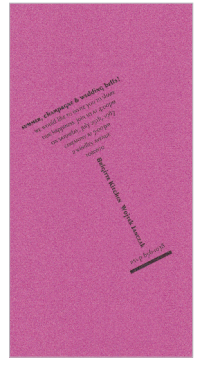
123 **"Please join us to celebrate…"**
Unfolded card; 114 × 278 mm (designed for folding to 114 × 139 mm). An invitation to a champagne reception at the S.L. Simpson Gallery, 515 Queen Street West (across from my shop, 1980–98), following the marriage of Sandra Simpson and Donald McKay, Friday 17 July 1987. Handset in Falcon, handprinted black on deckled BFK Rives.
Sandy, who rented the parking space from me behind Letters, commissioned Glenn to produce the invitation after taking in his exhibition at the shop (April 1985).

124 **one thread: two H's | bpNichol and Eleanor Nichol | Underwhich Editions Toronto 1987**
[4pp] folder (enclosing an unprinted white card leaf sewn through with black thread by Ellie); 266 × 180 mm. The folder, set in Peignot, Malaga Pro Regular and Optima, was handprinted by Glenn on mauve Tweedweave.
COLOPHON "Printed at The Nightshade Press & published by Underwhich Editions, July 1987. Printed and sewn in an edition of 75 copies."

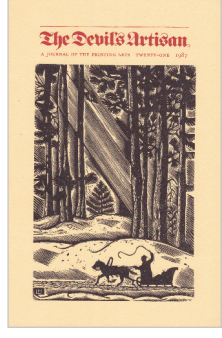


125 **bpNichol | Eleanor Nichol | thread | Underwhich Editions**
[4pp] pamphlet sewn in letterpress card covers; 219 × 140 mm. The covers, set in Peignot, Malaga Pro Regular and Optima, were handprinted by Glenn on grey Tweedweave. The terminal page within is set and handprinted in Malaga Pro Regular. This copy is signed on lower cover in blue ink: "Eleanor Nichol & bpNichol".
COLOPHON "Printed at The Nightshade Press and | published by Underwhich Editions, July 1987. | Printed and sewn in an edition of 75 copies. | … | ISBN 0-88568-057-9".

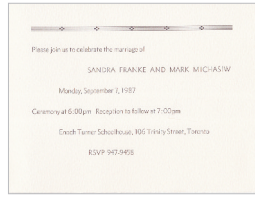




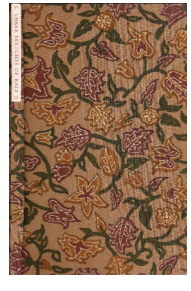
126 **summer, champagne & wedding bells!**
Leaf; 304 × 118 mm. Untrimmed broadside invitation to the wedding of Brigitte Kitchen to Wojtek Janczak, Saturday 25 July 1987; handset in lower-case Peignot (in the shape of a champagne glass on a tilt), handprinted 6 July on mauve Canson Mi-Teintes in an undisclosed edition of 100 copies.
Wojtek taught Design in the Faculty of Fine Arts at York University (Tuesdays and Thursdays 1:00–4:00) at the same time that Glenn taught Typography there (Wednesdays 1:00–7:00), 1984–9. He's currently an Associate Professor in the Design Department specializing in interactive systems and signage design.



127 **The Devil's Artisan | A JOURNAL OF THE PRINTING ARTS • TWENTY-ONE • 1987**
32pp, sewn in signatures and glued in letterpress card covers; 216 × 140 × 3 mm. Printed and bound at The Porcupine's Quill, Inc, Erin, Ontario. The Laurence Hyde commemorative issue, who had only recently died (8 August 1987); with cover woodblock illustration printed by Glenn (and the insert by Will Rueter), both from Laurence Hyde's recent six-woodblock suite entitled, 'War and Peace'.
The issue was delayed according to a slip laid into this copy: "We apologize for the lateness of issue 21 – the editors". Also enclosing a letterpress broadside announcement for Wayzgoose 10, 23 April 1988. EX LIBRIS *Glenn Goluska.*



128 **"Please join us to celebrate the marriage of | SANDRA FRANKE AND MARK MICHASIW | Monday, September 7, 1987…"**
Press-sheet of two cards; 120 × 317 mm. Trial proof, set in Metrothin and Sans Serif No 2, handprinted 16 July 1987 on BFK Rives (with deckled fore-edge). HALFSHEET DEPICTED.
Then a recent graduate of the University of Waterloo School of Architecture (1984), Bloor West Toronto artist Sandra Nicole Franke is the author of the recently-published Double World *(2 September 2018). Mark Michasiw is currently one of the directors of Parkin Architects Limited in Toronto. Mark's brother Kim was a professor of English at York University when Glenn taught there (currently Chair of the English and Writing departments, teaching a course on proofreading). He was also the husband of beloved Groundwood Books publisher, Sheila Barry (1963–2017).*



129 **MARIA HOFKER-RUETER | Three Sketches of | BALI | PRINTS BY WILLEM GERARD HOFKER | Translated by William Rueter with Jetty Robertson | TORONTO • THE ALIQUANDO PRESS • 1987**
[36pp, 4 plate leaves]: [x] with a frontis on plate stock included in the pagination, 34pp foliated [1]–[34] with pages 3/4, 11/2 and 21/2 on plate stock (last leaf blank); handbound with caramel endleaves in decorated linen with letterpress spine label; 246 × 160 × 8 mm. Meticulously handprinted yellow, red, orange-red, green and black – a superlative homage to the publisher's great aunt.
COLOPHON "This book celebrates the Balinese experiences – almost half a cen- | tury apart – of the author and the printer. | Grateful thanks are offered to Jetty Robertson for expert guid- | ance along the thorny paths of Dutch syntax, and to the author for | her careful checking of the final translation. | The text has been typeset in WA Dwiggins' Falcon by Glenn | Goluska at The Nightshade Press, with Dirk Dooijes' Lectura for | display. The initials and title lettering were created by William | Rueter, who also designed the book, printed the text on Mohawk | Letterpress Text paper, and bound the edition at The Aliquando | Press, Toronto. The etchings are reproduced by duotone offset on | Caress Text paper by The Porcupine's Quill. Of sixty copies pro- | duced in

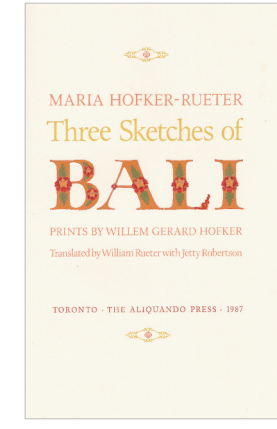
December 1987, numbers 11 to 60 are bound into Dutch | Java print covered boards. | This copy is number [49, by hand]".

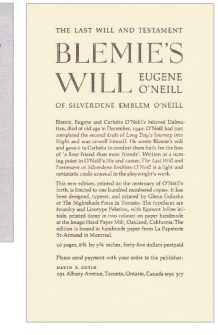
130 **PAPER • SCISSORS • SOLID IDEA • | PAPERFANG | JULIA BLUSHAK | 6 SEAFORTH AVENUE | TORONTO, ONTARIO | CANADA M6K 1N5 | TEL: (416) 533-0117 | FAX: (416) 532-2287**
Card; 88 × 50 mm. Set in Matrix 11 Tall Semi and Matrix 11 Narrow, printed black on light grey cardstock, over a screened image of one of her papercuts. Possibly typeset by Glenn, who she hung out with at the time.
Julia's CV for 1994 gives her address as 50 Beaconsfield Avenue, Toronto M6J 3H9 (416) 533-0117. From Welland originally, she now teaches Graphic Design & Art Fundamentals at Niagara College in St Catharines.

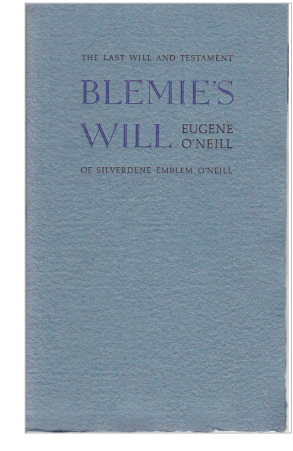
131 **BLEMIE'S | WILL | [preceded by] THE LAST WILL AND TESTAMENT | [and followed by] OF SILVERDENE EMBLEM O'NEILL | EUGENE | O'NEILL**
Leaf; 215 × 126 mm. Prospectus designed and set by Glenn in Palatino with Egmont Inline initials, printed black on cream Zephyr Wove. It appears to be offset rather than letterpress. According to the prospectus the book measures 8¾ by 5¼ inches, but in fact, depending on cover-sheet size and deckle, copies vary between 9¼ by 5⅝ and 9½ by 5¾. Price is set at $45 postpaid from 191 Albany Avenue, Toronto M5R 3C7.

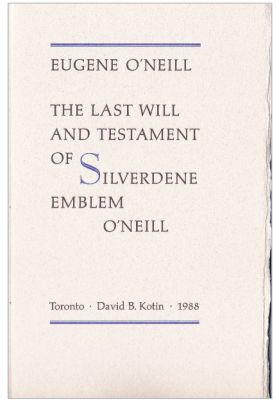
132 **EUGENE O'NEILL | THE LAST WILL | AND TESTAMENT | OF | SILVERDENE | EMBLEM | O'NEILL | Toronto • David B. Kotin • 1988**
[16pp] comprising four folios nested loose in heavy handmade paper covers with yapp edges; 241 × 146 mm. Both cover and text leaves retain their deckles.
COVER TITLE "BLEMIE'S | WILL".
COLOPHON "Eugene O'Neill wrote Blemie's will to | comfort his wife when Blemie died in 1940. | This edition, printed on the centenary of | O'Neill's birth, is limited to one hundred | numbered copies. | It has been designed, typeset, and printed [black and blue] | by Glenn Goluska at The Nightshade Press, | Toronto, in July of 1988. The typefaces | are foundry and Linotype Palatino, with | Egmont Inline initials, printed damp on | paper handmade at the Imago Hand Paper | Mill, Oakland, California. | The edition has been bound in hand-made | paper from La Papeterie St-Armand in | Montreal. | This is copy number [unnumbered]".
A lament for the family dalmation who died at Tao House, 17 December 1940; written 26 December, and first printed in 1956 for the author's third wife, Carlotta Monterey O'Neill, by friends at the Yale University Press [*New Haven*]. *First Canadian edition, "courtesy of the Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University"; dedicated to "Diane, Aldus, and Josh". One of 30 unnumbered printer's copies, of which only a few were ever folded, and none bound.*

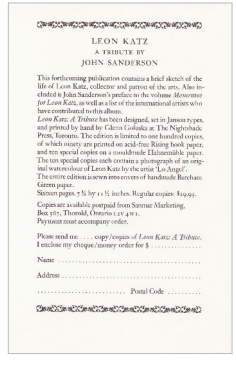
133 **EUGENE O'NEILL | THE LAST WILL | AND TESTAMENT | OF | SILVERDENE | EMBLEM | O'NEILL | Toronto • David B. Kotin • 1988**
[16pp] pamphlet, sewn in handmade paper covers with yapp edges; 241 × 146 mm. Both cover and text leaves retain their deckles.
COLOPHON "Eugene O'Neill wrote Blemie's will to | comfort his wife when Blemie died in 1940. | This edition, printed on the centenary of | O'Neill's birth, is limited to one hundred | numbered copies. | It has been

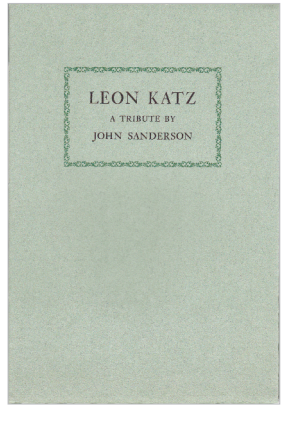












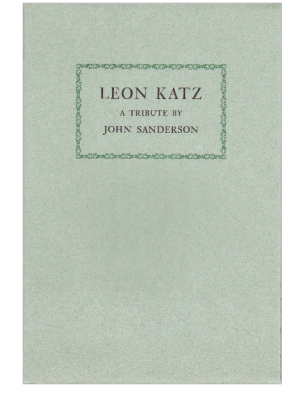
designed, typeset, and printed [black and blue] | by Glenn Goluska at The Nightshade Press, | Toronto, in July of 1988. The typefaces | are foundry and Linotype Palatino, with | Egmont Inline initials, printed damp on | paper handmade at the Imago Hand Paper | Mill, Oakland, California. | The edition has been bound in hand-made | paper from La Papeterie St-Armand in | Montreal. | This is copy number [53, in blue ink]".

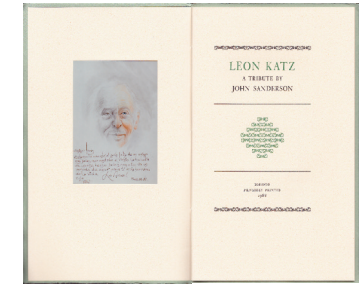
134 **LEON KATZ | A TRIBUTE BY | JOHN SANDERSON**
Leaf; 215 × 139 mm. Prospectus-cum-order-form for the book, typeset by Glenn and burned from film on the plate-maker onto semi-coated proofing paper (developed apparently two-up and separated with scissors).
TEXT "This forthcoming publication contains a brief sketch of the | life of Leon Katz, collector and patron of the arts. Also in- | cluded is John Sanderson's preface to the volume *Mementos* | *for Leon Katz,* [it] as well as a list of the international artists who | have contributed to this album. | *Leon Katz: A Tribute* has been designed, set in Janson types, | and printed by hand by Glenn Goluska at The Nightshade | Press, Toronto. The edition is limited to one hundred copies, | of which ninety are printed on acid-free Rising book paper, | and ten special copies on a mouldmade Hahnemule paper. | The ten special copies each contain a photograph of an orig- | inal watercolour of Leon Katz by the artist 'Lo Angel'. | The entire edition is sewn into covers of handmade Barcham | Green paper. | Sixteen pages. 7¾ by 11½ inches. Regular copies: $29.95. | Copies are available postpaid from Sanmar Marketing, | Box 567, Thorold, Ontario L2V 4W1. | Payment must accompany order."

135 **LEON KATZ | A TRIBUTE BY | JOHN SANDERSON | TORONTO | PRIVATELY PRINTED | 1988**
[16pp] pamphlet, sewn in letterpress card covers with yapp edges; 290 × 195 mm.
COLOPHON "*Leon Katz: A Tribute* has been designed, typeset, and printed by | Glenn Goluska at The Nightshade Press, Toronto. The typeface is | Janson. One hundred copies have been handprinted [green and black] in January of | 1988. Copies 1–10 are printed on mouldmade Hahnemühle paper | and contain a portrait of Leon Katz. Copies 11–100 are printed on | acid-free Rising book paper. The entire edition has been sewn into | covers of handmade Barcham Green paper. | This is copy number [20 in black ink] | [signed "Leon Katz" in pencil] | © Sanmar Marketing 1988 | ISBN 0-920873-02-2".
Reprinting the Preface by John Sanderson (dated 2 October 1985) and a list of 195 dignitaries from the Katz collection of autographs, manuscripts and art in one of two albums entitled *Mementos for Leon Katz* (now at Thomas Fisher Rare Book Library).
Glenn had produced the earlier John Sanderson tribute to Peter Ustinov, for Hugh Anson-Cartwright in 1980 (A Gift of Fortune, *also bound in Barcham Green). Leon Katz (1906–2000), a successful inventor, businessman and art, book, stamp, photograph and autograph collector in Toronto (1944–2000), donated his collections through his wife Johanna, to the University of Toronto. Club valedictorian, John Sanderson presented eloquent tributes to many others at the Arts & Letters Club besides Ustinov and Katz (such as Hunter Bishop).*
"John Sanderson, a non-resident member living in Niagara-on-the-Lake, passed away recently [*1986*]. *By a prior request, no public announcement of his death was made by his family. John was a retired organist who received his early training at York Minster. He served in the Royal Navy during World War II and then studied at the Royal Academy of Music in London and later in Paris. He toured extensively in the United Kingdom and on the continent as a recitalist and made numerous broadcasts for the* BBC *and European networks. He was a witty and eloquent speaker and was heard on many occasions at the Club. When he introduced his friend Peter Ustinov*

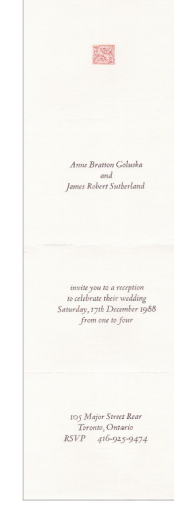
at a Club luncheon several years ago, many members thought he 'outustinoved' Ustinov himself. He was also a frequent writer of letters to newspapers and was included in The Globe and Mail's Shocked and Appalled *volume of memorable letters to that journal. In his younger days John was clean-shaven but most members will recall him for his luxuriant beard which resembled that of Bernard Shaw. All will remember him for his skill as a raconteur and his inspired use of the English language. He was a member of the Savage Club when he joined us* [*The Arts & Letters Club News and Views*]."

136 **LEON KATZ | A TRIBUTE BY | JOHN SANDERSON | TORONTO | PRIVATELY PRINTED | 1988**
[16pp] pamphlet, sewn in letterpress card covers with yapp edges; 290 × 195 mm.
COLOPHON "*Leon Katz: A Tribute* has been designed, typeset, and printed by | Glenn Goluska at The Nightshade Press, Toronto. The typeface is | Janson. One hundred copies have been handprinted [green and black] in January of | 1988. Copies 1–10 are printed on mouldmade Hahnemühle paper | and contain a portrait of Leon Katz. Copies 11–100 are printed on | acid-free Rising book paper. The entire edition has been sewn into | covers of handmade Barcham Green paper. | This is copy number [unnumbered] | [signed "Leon Katz" in pencil] | © Sanmar Marketing 1988 | ISBN 0-920873-02-2".
Reprinting the Preface by John Sanderson (dated 2 October 1985) and a list of 195 dignitaries from the Katz collection of autographs, manuscripts and art in one of two albums entitled *Mementos for Leon Katz* (now at Thomas Fisher Rare Book Library).
This unnumbered copy was part of a small overrun retained by Glenn.

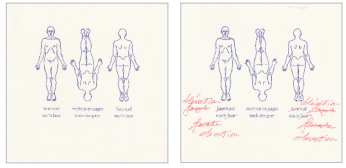




137 **LEON KATZ | A TRIBUTE BY | JOHN SANDERSON | TORONTO | PRIVATELY PRINTED | 1988**
[16pp] pamphlet, sewn in letterpress card covers with yapp edges; 290 × 195 mm.
COLOPHON "*Leon Katz: A Tribute* has been designed, typeset, and printed by | Glenn Goluska at The Nightshade Press, Toronto. The typeface is | Janson. One hundred copies have been handprinted [green and black] in January of | 1988. Copies 1–10 are printed on mouldmade Hahnemühle paper | and contain a portrait of Leon Katz. Copies 11–100 are printed on | acid-free Rising book paper. The entire edition has been sewn into | covers of handmade Barcham Green paper. | This is copy number ["ix/x" in black ink] | [signed "Leon Katz" in black ink] | © Sanmar Marketing 1988 | ISBN 0-920873-02-2".
Reprinting the Preface by John Sanderson (dated 2 October 1985) and a list of 195 dignitaries from the Katz collection of autographs, manuscripts and art in one of two albums entitled *Mementos for Leon Katz* (now at Thomas Fisher Rare Book Library).
This special issue includes a tipped-in colour photographic reproduction of a portrait by Peruvian artist Lo Angel (Eduardo Paliza Becerra) inscribed in the plate, "amigo Leon" and dated 3 March 1987.



138 **Anne Bratton Goluska | and | James Robert Sutherland**
Sheet with three folds unfurling into a four-panel pennant; 109 × 126 mm (folded); 436 × 126 mm (unfolded).
Wedding announcement for James Sutherland and Anne Bratton (late Mrs Glenn Goluska), 17 December 1988, set in LTC Metropolitan Italic handprinted black by Glenn with inline decorative monogram "S" in red, on recto of white wavy-laid mouldmade Zerkall deckled at foot.
Generously donated by Anne Sutherland.



139 **"Glenn Goluska | requests the pleasure of your company…"**
[4pp] leaflet; 152 × 152 mm. Set in Metro, handprinted blue on Caress Text. Bilingual invitation to the Toronto launch party for CCA: *Building and Gardens* at 105 (rear) Major Street, Friday 14 April 1989.

140 **"Glenn Goluska | requests the pleasure of your company…"**
[4pp] leaflet; 152 × 152 mm. Set in Metro, handprinted blue on Caress Text. Bilingual invitation to the Toronto launch party for CCA: *Building and Gardens* at 105 (rear) Major Street, Friday 14 April.
This copy with Glenn's holograph emendations in red on cover ("face" altered to "elevation"). Glenn had copies of the book on his table (both English and French versions) which he presented to guests.

141 **17th TORONTO | ntiquarian | OOK FAIR! | METRO TORONTO ONVENTION CENTRE | 12–14 MAY 89**
Sheet; 508 × 317 mm. Black impression proofsheet of the letterpress poster, handset in woodtype, Egyptian Bold, Gothic Special and Alternate Gothic, handprinted black by Glenn on off-white stock, March 1989.

142 **17th TORONTO | Antiquarian | BOOK FAIR! | METRO TORONTO CONVENTION CENTRE | 12–14 MAY 89**
Sheet; 490 × 284 mm. Trial proof trimmed smaller than the final size of the finished poster (508 × 317 mm). Handset in woodtype, Egyptian Bold, Gothic Special and Alternate Gothic, handprinted red and black by Glenn on off-white stock, March 1989. The Fair was held Friday through Sunday at 255 Front Street West.

143 **17th TORONTO | Antiquarian | BOOK FAIR! | METRO TORONTO CONVENTION CENTRE | 12–14 MAY 89**
Sheet; 508 × 317 mm. Poster handset in woodtype, Egyptian Bold, Gothic Special and Alternate Gothic, handprinted red and black by Glenn on off-white stock. This first distributed copy was posted in the door at Letters the last week of March 1989 (my last week on Queen); and subsequently on the door at the new premises on Florence, through 20 May 1989. NOT DEPICTED.

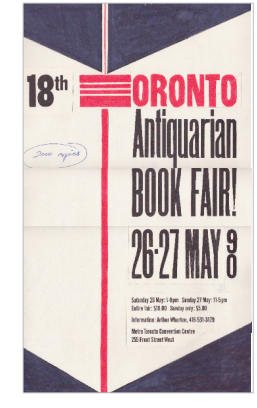
144 **Eulogy for Andrée O'Dea | Given by Luc Matter on April 20th, 1989**
Two unfolded and untrimmed press-sheets comprising the entire booklet, set in Palatino and handprinted black and blue on Caress Text, 16 June 1989; 329 × 253 mm.
COLOPHON "Designed, typeset, and printed at The | Nightshade Press, Toronto, in an edition | of fifteen copies, June 1989." NOT DEPICTED.
The title / colophon conjugate is printed two-up on the first sheet (recto only).

145 **Eulogy for Andrée O'Dea | Given by Luc Matter on April 20th, 1989**
[12pp] sewn in letterpress grey card covers; 158 × 114 mm. Set in Palatino and handprinted black and blue on Caress Text, 16 June 1989; cover title also blue.
COLOPHON "Designed, typeset, and printed at The | Nightshade Press, Toronto, in an edition | of fifteen copies, June 1989." Issued in an unprinted textured cream envelope with deckled flap at top.
A eulogy for the wife of Francis-Michel O'Dea (d. 1979), Andrée-Decombe Porcheron (1916 – 18 April 1989, originally from Thetford Mines, Québec), residents of Lakefield, Québec (where she became the first woman councillor and was prominent in the Historic Society of Argenteuil). Their wayward second son, Frank O'Dea (b. 1945) is the celebrated panhandler, philanthropist and cofounder of Second Cup (1975), ProShred Security

(1986), Street Kids International (1988) and Renascent Treatment House. Argenteuil was the Laurentian home of heroic WW1 peace activist and poet, Julia Grace Wales (1881–1957), founding member of the Women's International League for Peace and Freedom (1915) and author of Argenteuil Lyrics *(1935). The author, Luc Matter – who designed* Percy Erskine Nobbs: Architect, Artist, Craftsman *by Susan Wagg for McGill-Queen's University Press (1982) – is also a prominent Laurentian historian. The Nobbs retrospective was supported, in part, by The Samuel and Saidye Bronfman Family Foundation (established 1952); while the book on the Foundation,* Spirited Commitment: The Samuel and Saidye Bronfman Family Foundation *by Roderick MacLeod & Eric John Abrahamson, was published by McGill-Queen's (2010) during Glenn's last year designing covers and jackets for the press. It's tempting to think Glenn may have met Luc at the* CCA *and ultimately began designing books for McGill-Queen's on his introduction.*

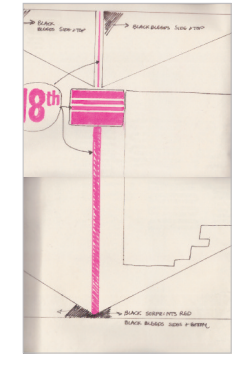
146 **[drawing]**
Sheet; 583 × 419 mm. Two sheets of tracing paper taped together, bearing Glenn's original sketch of the poster for the 1990 Toronto Antiquarian Book Fair. The sole difference in the realized conception is the alteration of the opening notation "18th" from red to black. NOT ENTIRELY DEPICTED.

147 **18th [T]ORONTO | Antiquarian | BOOK FAIR! | 26–27 MAY 90**
Sheet; 510 × 317 mm. Maquette handset by Glenn in Tourist Gothic, Trade Gothic Bold Extra Condensed (No 19) and Wood Type Gothic Special, handprinted black and inked in black and red on offwhite stock at imprimerie dromadaire. A mockup for the poster offset at Coach House Press in an apparent edition of 2000 copies (15 March 1990). The sheet is a black-impression waster of his letterpress bookfair poster from the previous year, with the two lines "Antiquarian | Book Fair!" handprinted directly on the verso, and the other black type handprinted on cutouts pasted on. Also on a cutout, the red text has been inked over by hand with the black borders hand-coloured. Glenn has added the annotation "2000 copies" in ballpoint.

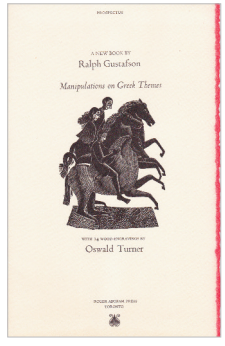


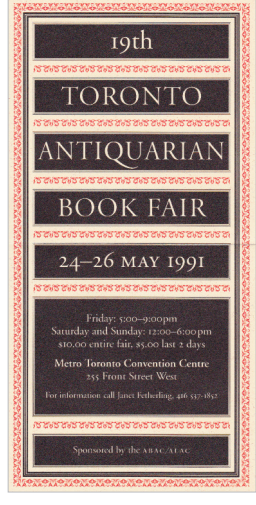
148 **18th [T]ORONTO | Antiquarian | BOOK FAIR! | 26–27 MAY 90**
Sheet; 635 × 453 mm. Press-sheet for the poster designed by Glenn (with cropmarks), offset black and red on offwhite stock in an undisclosed edition of 2000 copies at Coach House Press (1 March 1990).

149 **18th [T]ORONTO | Antiquarian | BOOK FAIR! | 26–27 MAY 90**
Sheet; 505 × 317 mm. Poster designed by Glenn in Tourist Gothic, Trade Gothic Bold Extra Condensed (No 19) and Wood Type Gothic Special, offset black and red on offwhite stock in an undisclosed edition of 2000 copies at Coach House Press. NOT DEPICTED.
NOTE *that the "T" in "TORONTO" is a stylized image of the CN Tower (spiring directly behind the Fair venue), which further doubles as the spine of an open book. The Fair was held at the Metro Toronto Convention Centre, 255 Front Street West, Saturday and Sunday. Trimmed by me, 15 March 1990.*



150 **18th [T]ORONTO | Antiquarian | BOOK FAIR! | 26–27 MAY 90**
White plastic bag; 465 × 349 mm. Offset on both sides with Glenn's poster design in black only; for use by the exhibitors at the fair. NOT DEPICTED.





151 **18th [T]ORONTO | Antiquarian | BOOK FAIR! | 26–27 MAY 90**
Leaf; 175 × 135 mm. Handbill designed by Glenn in Tourist Gothic, Trade Gothic Bold Extra Condensed (No 19) and Wood Type Gothic Special, offset black and red on bond at Coach House Press.
NOTE *that the "T" in "TORONTO" is a stylized image of the CN Tower (spiring directly behind the Fair venue), which further doubles as the spine of an open book. The fair was held at the Metro Toronto Convention Centre, 255 Front Street West, Saturday and Sunday. Trimmed by me, 15 March 1990.*

152 **PROSPECTUS | A NEW BOOK BY | Ralph Gustafson | Manipulations on Greek Themes | WITH 14 WOOD-ENGRAVINGS BY | Oswald Turner | ROGER ASCHAM PRESS | TORONTO [cover]**
[8pp] pamphlet sewn in letterpress card covers with yapp edges, fore-edge deckle tipped red, and two colour plates tipped into lower cover; 262 × 167 mm. Originally typeset and handprinted by the publisher George McDonagh at his Roger Ascham Press, this later issue includes two additional lines of text [p2] set and printed by Glenn as a favour, following George's death: "The late George McDonagh bound copies no. 1 to 48; the | binding of no. 49 *et seq.* was completed by Emrys H. Evans."
COLOPHON "The Publisher | This is the latest in our series | of books made only by hand- | workmanship: paper-making, | printing, sewing, batiking of | covers, and leather binding : | Roger Ascham Press – PO Box | 7183, Station A, Toronto, | Canada, M5W 1X8."
NOTE "The prospectus is printed on the same Amatruda hand | made paper, the same size as the actual book pages."
Enclosing a price list for five titles, offset or photocopied on white bond (with the present book available at $400). In the original white mailing envelope with image of a mediæval printshop, postmarked 02.XI.90.

TORONTO & MONTRÉAL

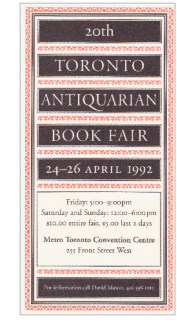
153 **19th | TORONTO | ANTIQUARIAN | BOOK FAIR | 24–26 MAY 1991**
Sheet; 605 × 304 mm. Poster designed by Glenn in Adobe Garamond (with variant swash "Q"), offset red and black on cream Speckletone at Coach House Press in March. NOT DEPICTED.
The fair was held at the Metro Toronto Convention Centre, 255 Front Street West, Friday through Sunday.

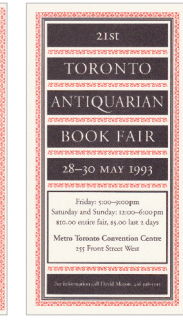
154 **19th | TORONTO | ANTIQUARIAN | BOOK FAIR | 24–26 MAY 1991**
Leaf; 277 × 140 mm. Flier designed by Glenn in Adobe Garamond (with variant swash "Q"), offset red and black on cream Speckletone at Coach House Press in March.

155 **19th | TORONTO | ANTIQUARIAN | BOOK FAIR | 24–26 MAY 1991**
White plastic bag; 460 × 349 mm. Offset on both sides with Glenn's poster design in black only; for use by the exhibitors at the fair. NOT DEPICTED.

156 **20th | TORONTO | ANTIQUARIAN | BOOK FAIR | 24–26 APRIL 1992**
Flier proof; 272 × 136 mm. Designed by Glenn in Adobe Garamond (with variant swash "Q"), offset black on cream Zephyr Wove at Coach House Press; adapting his design of the 1991 poster. NOT DEPICTED.
Trimmed up before the red impression was printed.

157 **20th | TORONTO | ANTIQUARIAN | BOOK FAIR | 24–26 APRIL 1992**
Flier; 272 × 136 mm. Designed by Glenn in Adobe Garamond (with variant swash "Q"), offset red and black on cream Zephyr Wove at Coach House Press; adapting his design of the 1991 poster.
The fair was held at the Metro Toronto Convention Centre, 255 Front Street West, Friday through Sunday.

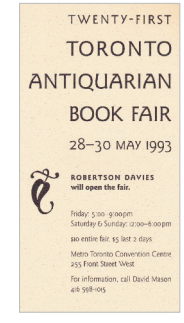




MONTRÉAL

158 **21st | TORONTO | ANTIQUARIAN | BOOK FAIR | 28–30 MAY 1993**
Leaf; 262 × 138 mm. Handbill designed by Glenn in Adobe Garamond (with variant swash "Q"), offset red and black on cream Zephyr Laid at Coach House Press. Employing the design of the 1992 handbill.
The fair was held at the Metro Toronto Convention Centre, 255 Front Street West, Friday through Sunday.

159 **TWENTY-FIRST | TORONTO | ANTIQUARIAN | BOOK FAIR | 28–30 MAY 1993**
Leaf; 273 × 144 mm. First shorter state of this small poster offset black on cream Speckletone at Coach House Press in an undisclosed edition of 5000 copies, 31 March 1993. Designed by Glenn in Goudy Sanserif and Goudy Sans Bold.
Held Saturday and Sunday at the Metro Toronto Convention Centre, 255 Front Street West, the fair was opened with an address from Robertson Davies. His late addition to the program presumably necessitated a second poster for the 1993 fair, advertising his appearance.

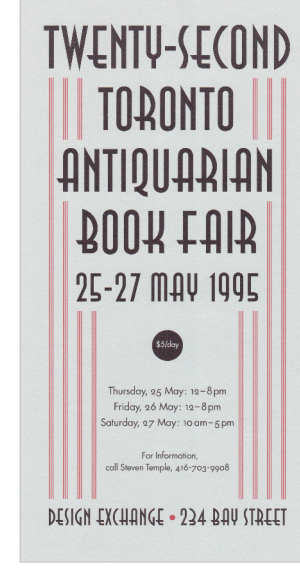


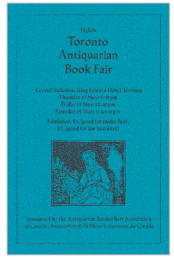
160 **TWENTY-FIRST | TORONTO | ANTIQUARIAN | BOOK FAIR | 28–30 MAY 1993**
Broadside; 277 × 143 mm. Second taller state of this small poster offset black on cream Speckletone at Coach House Press in a total undisclosed edition of 5000 copies, 31 March 1993. Designed by Glenn in Goudy Sanserif and Goudy Sans Bold.

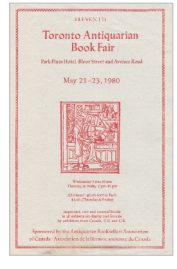
161 **TWENTY-FIRST | TORONTO | ANTIQUARIAN | BOOK FAIR | 28–30 MAY 1993**
Sheet; 637 × 323 mm. Poster set by Glenn in Goudy Sanserif and Goudy Sans Bold, offset black on cream Speckletone at Coach House Press in an undisclosed edition of 750 copies, 31 March 1993.

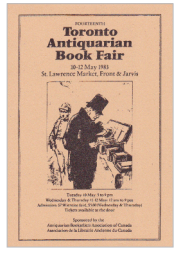
162 **TWENTY-FIRST | TORONTO | ANTIQUARIAN | BOOK FAIR | 28–30 MAY 1993**
Tan plastic bag; 461 × 507 mm. Offset black on both sides with Glenn's design for the poster; for use by exhibitors at the fair. NOT DEPICTED.

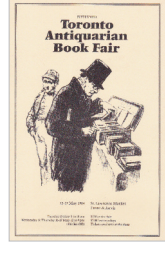
163 **TWENTY-SECOND | TORONTO | ANTIQUARIAN | BOOK FAIR | 25–27 MAY 1995**
Leaf; 229 × 121 mm. Small broadside designed by Glenn in ITC Anna and Futura (with imported old style figures from Architype Renner). Offset red and black on grey stock at Coach House Press. Trimmed by me at Coach House, 14 April 1995.
The fair was held at The Design Exchange, 234 Bay Street, Thursday through Saturday. Only recently launched (September 1994), The Design Exchange – situated in the iconic former home of the Toronto Stock Exchange – was strategically established in the heart of the financial district, not only to consolidate and celebrate the industry but arguably also promote seasoned design down Bay Street, in a rapidly encroaching age of digital expedients.











164 **TWENTY-SECOND | TORONTO | ANTIQUARIAN | BOOK FAIR | 25–27 MAY 1995**
Sheet; 610 × 317 mm. Untrimmed flier press-sheet (with cropmarks), offset red and black on grey stock at Coach House Press, 13 April 1995; flier imposed four-up. Designed by Glenn in ITC Anna and Futura (with imported old style figures from Architype Renner). NOT DEPICTED.

165 **TWENTY-SECOND | TORONTO | ANTIQUARIAN | BOOK FAIR | 25–27 MAY 1995**
Sheet; 508 × 266 mm. Poster designed by Glenn in ITC Anna and Futura (with imported old style figures from Architype Renner). Offset red and black on grey stock at Coach House Press. NOT DEPICTED.
The fair was held at The Design Exchange, 234 Bay Street, Thursday through Saturday.

166 **TWENTY-SECOND | TORONTO | ANTIQUARIAN | BOOK FAIR | 25–27 MAY 1995**
Sheet; 610 × 266 mm. Trial state of the poster, untrimmed top and bottom. Designed by Glenn in ITC Anna and Futura (with imported old style figures from Architype Renner). Offset red and black on grey stock at Coach House Press. NOT DEPICTED.

167 **TWENTY-SECOND | TORONTO | ANTIQUARIAN | BOOK FAIR | 25–27 MAY 1995**
Sheet; 555 × 266 mm. Second trial state of the poster, with untrimmed bottom. Designed by Glenn in ITC Anna and Futura (with imported old style figures from Architype Renner). Offset red and black on grey stock at Coach House Press. NOT DEPICTED.

168 **TWENTY-SECOND | TORONTO | ANTIQUARIAN | BOOK FAIR | 25–27 MAY 1995**
Sheet; 610 × 317 mm. Untrimmed poster press-sheet (with trim- and register-marks), offset red and black on grey stock at Coach House Press. Designed by Glenn in ITC Anna and Futura (with imported old style figures from Architype Renner). NOT DEPICTED.

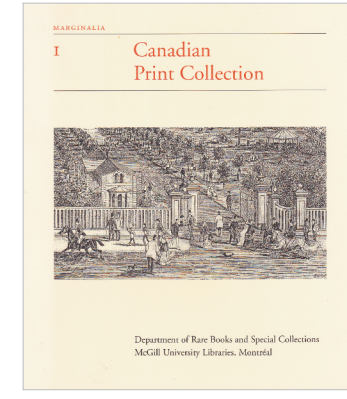
169 **TWENTY-SECOND | TORONTO | ANTIQUARIAN | BOOK FAIR | 25–27 MAY 1995**
Sheet; 610 × 317 mm. Untrimmed poster press-sheet proof (with trim- and register-marks), offset black on grey stock at Coach House Press. Designed by Glenn in ITC Anna and Futura (with imported old style figures from Architype Renner). SIDEBAR four earlier fliers for comparison (top two by Will Rueter).
The red second pass through the press only added a series of border lines and bullet. The verso of the sheet includes the red impression for the flier version of the poster, imposed four-up.

170 **TWENTY-SECOND | TORONTO | ANTIQUARIAN | BOOK FAIR | 25–27 MAY 1995**
Sheet; 610 × 317 mm. Untrimmed poster press-sheet proof (with trim- and register-marks), offset black on grey stock at Coach House Press. Designed by Glenn in ITC Anna and Futura (with imported old style figures from Architype Renner). NOT DEPICTED.
The red second pass through the press only added a series of border lines and bullet.

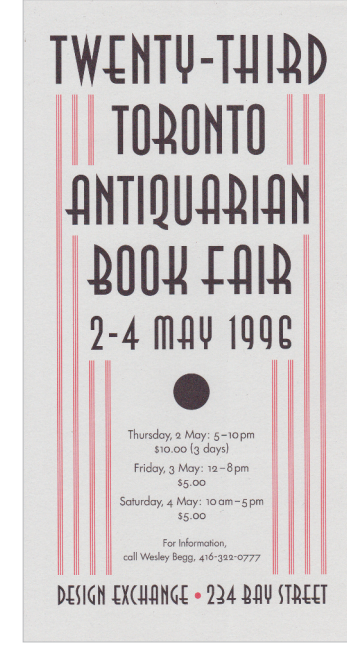
171 **TWENTY-SECOND | TORONTO | ANTIQUARIAN | BOOK FAIR | 25–27 MAY 1995**
Sheet; 610 × 317 mm. Untrimmed poster press-sheet offset red and black on grey stock at Coach House Press (with trim- and register-marks). Designed by Glenn in ITC Anna and Futura (with imported old style figures from Architype Renner).

172 MARGINALIA | I | **Canadian | Print Collection | Gary Tyski, Curator of Prints | Department of Rare Books and Special Collections | McGill University Libraries, Montréal, 1995**
32pp perfectbound in illustrated card covers; 231 × 196 × 3 mm. Set-up proof trimmed tighter; offset black on semi-coated stock with five pages in colour; completed 15 December 1995.
COPYRIGHT PAGE "ISBN 0-7717-0460-7 | … | Design: Glenn Goluska | Photography: Jack Goldsmith | Typeset in Adobe Garamond | and printed at The Coach House Press, Toronto". NOT DEPICTED.

173 MARGINALIA | I | **Canadian | Print Collection | Gary Tyski, Curator of Prints | Department of Rare Books and Special Collections | McGill University Libraries, Montréal, 1995**
32pp perfectbound in illustrated card covers; 235 × 204 × 3 mm. Offset black on semi-coated stock with five pages in colour; completed 15 December 1995.
COPYRIGHT PAGE "ISBN 0-7717-0460-7 | … | Design: Glenn Goluska | Photography: Jack Goldsmith | Typeset in Adobe Garamond | and printed at The Coach House Press, Toronto".

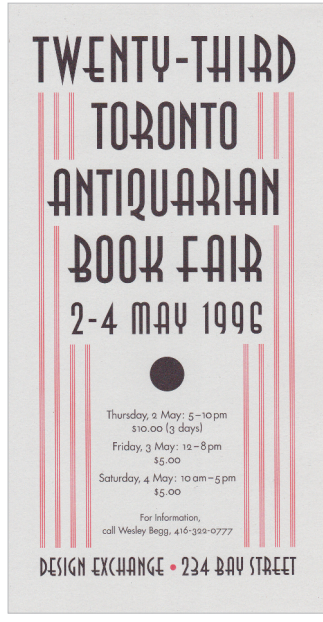


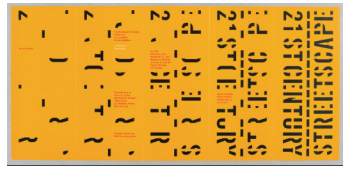
174 TWENTY-THIRD | TORONTO | ANTIQUARIAN | BOOK FAIR | 2–4 MAY 1996
Sheet; 586 × 292 mm. Untrimmed press-sheet of the poster offset red on grey stock at Coach House Press, in an undisclosed edition of 700 copies (5 March 1996); the red impression only. Designed by Glenn using the template of the poster from the previous year, with altered details. NOT DEPICTED.
The fair was held at The Design Exchange, 234 Bay Street, Thursday through Saturday.
OUTSIDER JOURNAL *"Glenn arrived in time to attend the bookfair party, Wednesday 1 May, having driven from Montreal with Jocelyn. They collected me for breakfast at Squirrelly's on Queen (with Mike McBurnie), Sunday the 5th, the day after the tspg fair at the 360 on Queen (next door to the Rivoli). The day before, Glenn had a much anticipated lunch with Linda Gustafson, before joining us at the fair. Supper at Swatow with Mike, Tina, Glenn, Jocelyn, Louise Bak and John Barlow; then on to 106 Robert (directly behind the Stable at 105 Major rear) for a party at Darren Wershler-Henry's. At the party Gerry Shikatani (Shik, as Glenn called him) revealed that Glenn had agreed to design one volume of a two-volume work-in-progress (with Gerry's brother Stan doing the other) as well as a 16-page homage to Roy Kiyooka (1926–94), which he assured me was imminent (but to the best of my knowledge never appeared). The following day Gord Robertson turned 41."*
NOTE *that the homage,* Journal from Roy's, *was ultimately released online, May 2013 (see* EA 134, *pp334/5).*



175 TWENTY-THIRD | TORONTO | ANTIQUARIAN | BOOK FAIR | 2–4 MAY 1996
Sheet; 586 × 292 mm. Untrimmed press-sheet of the poster (with cropmarks) offset red and black on grey stock at Coach House Press, in an undisclosed edition of 700 copies (6 March 1996). Designed by Glenn in ITC Anna and Futura (with imported old style figures from Architype Renner); using the template of the poster from the previous year, with altered details. NOT DEPICTED.

176 TWENTY-THIRD | TORONTO | ANTIQUARIAN | BOOK FAIR | 2–4 MAY 1996
Sheet; 509 × 266 mm. Poster designed by Glenn in ITC Anna and Futura (with imported old style figures from Architype Renner); using the template of the poster from the previous year, with altered details. Offset red and black on grey stock at Coach House in an undisclosed edition of 700 copies (6 March 1996). NOT DEPICTED.





177 **TWENTY-THIRD | TORONTO | ANTIQUARIAN | BOOK FAIR | 2–4 MAY 1996**
Leaf; 353 × 215 mm. Broadside offset red and black on pale grey stock at Coach House Press in an undisclosed edition of 5000 copies (2 March 1996). Designed by Glenn in ITC Anna and Futura (with imported old style Architype Renner figures); using the template of the poster from the previous year, with altered details.

178 **TWENTY-THIRD | TORONTO | ANTIQUARIAN | BOOK FAIR | 2–4 MAY 1996**
Sheet; 291 × 442 mm. Press-sheet of the small-format broadside (imposed three-up), offset red and black at Coach House Press. Designed by Glenn in ITC Anna and Futura (with imported old style Architype Renner figures); using the template of the poster from the previous year, with altered details. Produced 6 March 1996 in an undisclosed edition of 5000 broadsides.

179 **[TWENTY-THIRD | TORONTO | ANTIQUARIAN | BOOK FAIR | 2–4 MAY 1996]**
Sheet; 291 × 442 mm. Press-sheet of the small-format broadside (imposed three-up), offset red at Coach House Press; the red impression only, without any text. Printed 5 March 1996.

180 **TWENTY-THIRD | TORONTO | ANTIQUARIAN | BOOK FAIR | 2–4 MAY 1996**
Leaf; 229 × 121 mm. Small broadside designed by Glenn in ITC Anna and Futura (with imported old style Architype Renner figures); using the template of the poster from the previous year, with altered details. One of 5000 copies offset red and black on grey stock at Coach House Press, 11 March 1996.

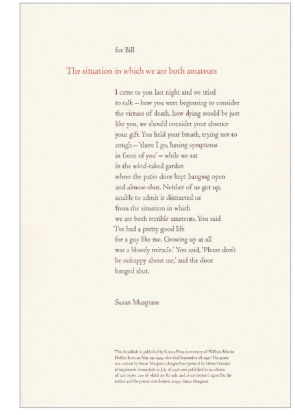
181 **EXPOSITION DES ŒUVRES DE | ALAIN MORIN / EXPOSITION DES ŒUVRES DE | PAUL WILSON**
Leaf; 178 × 332 mm. Press-sheet of one card for each artist, set by Glenn in a Lutetia-like face, handprinted red and black. Card announcements for the joint exhibition at Galerie 114, Complexe du Canal, 4710, rue St-Ambroise, Montréal, 6–8 and 13–15 June 1997 (with "Vernissage: le vendredi 6 juin 1997 à 18 h").
Galerie 114 was on the ground floor of the complex where Glenn had his studio from June 1993 – September 1999.

182 **21st Century Streetscape**
Landscape poster (folding to five panels) for the Municipal Art Society of New York; with the launch for the event 19 June 1997 at the Municipal Art Society Urban Center, 457 Madison Avenue, New York City. Offset red, orange and black; preserved in the Cooper-Hewitt Smithsonian Design Museum, 2 East 91st Street, New York 10128. LACKING.

183 **Au | ATELIER DU DORURE | [backed with] Julie Leroux Présidente**
Card; 76 × 76 mm. Gilt-embossed business card designed by Glenn for this recently-established gilding and framing shop, still in operation at 100-K, boulevard Hymus, Pointe-Claire. Date uncertain.

184 **for Bill | The situation in which we are both amateurs | … | Susan Musgrave**
Sheet; 330 × 232 mm. Broadside set by Glenn in Centaur, handprinted red and black on cream Fabriano. COLOPHON "This broadside is published by Lazara Press in memory of William Martin | Hoffer, born on May 29, 1944, who died September 28, 1997. The poem | was written by Susan Musgrave, designed and printed by Glenn Goluska | at imprimerie dromadaire in July of 1998, and published in an edition | of 226 copies, 200 of which are for sale, and 26 are lettered, signed by the | author and for private distribution."
A copy received from Glenn by mail, 17 March 1999.

185 **for Bill | The situation in which we are both amateurs | … | Susan Musgrave**
Sheet; 330 × 231 mm. Broadside set by Glenn in Centaur, handprinted red and black on cream Fabriano.
COLOPHON "This broadside is published by Lazara Press in memory of William Martin | Hoffer, born on May 29, 1944, who died September 28, 1997. The poem | was written by Susan Musgrave, designed and printed by Glenn Goluska | at imprimerie dromadaire in July of 1998, and published in an edition | of 226 copies, 200 of which are for sale, and 26 are lettered, signed by the | author and for private distribution."
Copy G of 26 signed lettered copies "for private distribution". Together with an a.n.s. from the publisher Penny Goldsmith on PGL letterhead, dated 5 September 1998 (received 17 September), presenting the copy to me – Goldsmith and Goluska both conspiring to ensure their signal initial letter feature in the ongoing bibliographic Goluska archive at Letters.


for Bill

The situation in which we are both amateurs

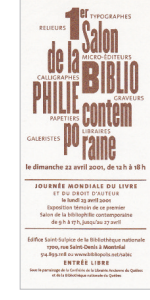
I came to you last night and we tried
to talk – how you were beginning to consider
the virtues of death, how dying would be just
like you, we should consider your absence
your gift. You held your breath, trying not to
cough – 'there I go, having symptoms
in front of you' – while we sat
in the wind-raked garden
where the patio door kept banging open
and almost-shut. Neither of us got up,
unable to admit it distracted us
from the situation in which
we are both terrible amateurs. You said
'I've had a pretty good life
for a guy like me. Growing up at all
was a bloody miracle.' You said, 'Please don't
be unhappy about me,' and the door
banged shut.

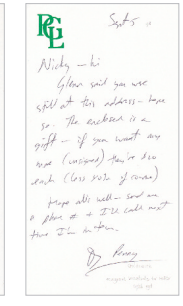
Susan Musgrave

"This broadside is published by Lazara Press in memory of William Martin | Hoffer, born on May 29, 1944, who died September 28, 1997. The poem | was written by Susan Musgrave, designed and printed by Glenn Goluska | at imprimerie dromadaire in July of 1998, and published in an edition | of 226 copies, 200 of which are for sale, and 26 are lettered, signed by the | author and for private distribution."

186 **"Nicky – hi…"**
Leaf; 215 × 109 mm. Signed holograph note from Lazara Press publisher Penny Goldsmith on PGL letterhead, dated 5 September 1998.

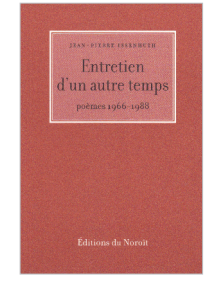
NOTE *Glenn's Nightshade Press commissions from McGill-Queen's University Press (1999–2011) are segregated in* SECTION CC.


1er Salon de la BIBLIO PHILIE contem po raine
TYPOGRAPHES
RELIEURS
MICRO-ÉDITEURS
CALLIGRAPHES
GRAVEURS
PAPETIERS
LIBRAIRES
GALERISTES
le dimanche 22 avril 2001, de 12h à 18h
JOURNÉE MONDIALE DU LIVRE ET DU DROIT D'AUTEUR
le lundi 23 avril 2001
Exposition témoin de ce premier Salon de la bibliophilie contemporaine de 9 h à 17 h, jusqu'au 27 avril
Édifice Saint-Sulpice de la Bibliothèque nationale 1700, rue Saint-Denis à Montréal
514 873 1118 ou www.bibliopolis.net/salon
ENTRÉE LIBRE

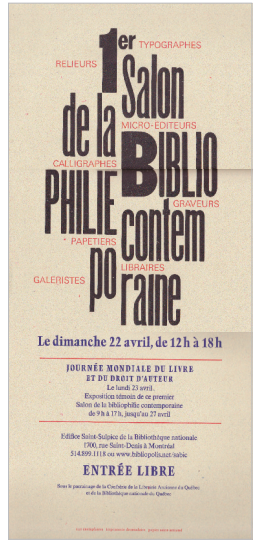

PGL
Nicky – hi
Glenn said you were
upset at this address – hope
so. The enclosed is a
gift – if you want any
more (unsigned) then I'll do
each (£25 ea) if you can
hope all well – send us
a photo of it. I'll look much
more [illegible]
Penny

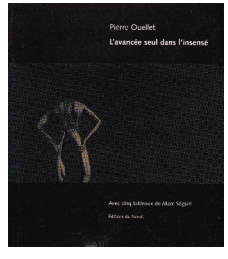
GENÈSE D'UNE VILLE : MONT-ROYAL, MONTRÉAL
Inauguration : le jeudi 21 septembre 2000 à 18 h
Avec vous y convie vivement :
Genèse d'une ville : Mont-Royal, Montréal par Avec
Une installation d'architecture médiatique
sur le belvédère du grand chalet du Mont-Royal,
du 21 septembre au 1er octobre 2000
Le 7e jour, on l'an 2000 :
PRENDRE DU RECUL POUR MIEUX SAUTER
Une interprétation vertueuse du 7e jour de la création,
celui du repos : Avec vous hissé au dessus de la
montagne, la ville est à vos pieds et votre image,
colorisée flotte dans les airs. C'est une vision amusée
du quotidien urbain, une invitation à retrouver le passé
et à contempler le présent, pour mieux imaginer l'avenir.
Inauguration on Thursday, September 21, 2000, at 6:00 pm
You are cordially invited to
Genèse d'une ville : Mont-Royal, Montréal, by Avec
A media-architecture installation on the lookout of the
Mount Royal chalet,
September 21 to October 1, 2000
Creation recreated, in the year 2000 :
STEP BACK, AND LOOK TOWARD THE FUTURE
A reflexive interpretation of the seventh day of creation,
the day of rest. Avec lifts you above the mountain,
placing the city at your feet. See an immense image of
yourself floating in space. Look with amusement on the
day-to-day life of the city, retrace the past, contemplate
the present, imagine the future.
avec
Emmanuel Fréchette, Patrick Gagné, Hugo Gagnon
307, Sainte-Catherine Ouest, bureau 300, Montréal (Québec) H2X 2A3. (514) 847-9518. avec.ca

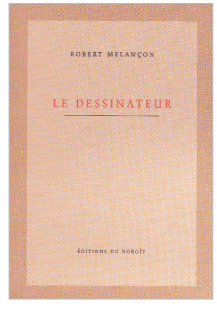
188 **JEAN-PIERRE ISSENHUTH | Entretien | d'un autre temps | poèmes 1966–1988 | Éditions du Noroît**
132pp perfectbound in printed card covers; 177 × 120 mm. Expanded second edition, issued 20 March 2001; ISBN 2-89018-459-5. Published originally in 1981 by Les Éditions d'Hexagone.
COLOPHON "Entretien d'un autre temps | dont la conception graphique est de Glenn Goluska | a été composé en caractères Filosofia corps 12,5 | et achevé d'imprimer par Marc Veilleux Imprimeur | le vingtième jour du mois de mars deux mille un | pour le compte des Éditions du Noroît | sous la direction littéraire de Paul Bélanger."


JEAN-PIERRE ISSENHUTH
Entretien d'un autre temps
poèmes 1966-1988
Éditions du Noroît

189 **1er | Salon | de la | BIBLIO | PHILIE | contem | po | raine | Le dimanche 22 avril, de 12h à 18h [interlined in red with:] TYPOGRAPHES | RELIEURS | MICRO-EDITEURS | CALLIGRAPHES | GRAVEURS | PAPETIERS | LIBRAIRES | GALLERISTES**
Sheet; 540 × 240 mm. Poster set in woodtype and Priva 1 and 2, and handprinted red and black on light grey mould-made Saint-Armand paper, with deckle at foot. Produced in an edition of 150 copies for the first Montreal Bibliophilic Exposition, Sunday 22 April 2001.
COLOPHON "150 exemplaires imprimerie dromadaire papier saint-armand".







Held at Édifice Saint-Sulpice de la Bibliothèque nationale, 1700, rue Saint-Denis, the exhibition and sale inaugurated a week-long display of bookworks celebrating World Book and Copyright Day, 23 April.

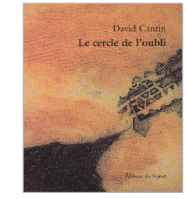
190 **1er | Salon | de la | BIBLIO | PHILIE | contem | po | raine**
Leaf; 215 × 94 mm. Handbill broadside designed by Glenn in woodtype and Priva 1 and 2, for the first Montreal Bibliophilic Exposition, Sunday 22 April 2001; a reduction of the letterpress poster, offset brown on light-weight cardstock. Held at Édifice Saint-Sulpice de la Bibliothèque nationale, 1700, rue Saint-Denis, the exhibition and sale inaugurated a week-long display of bookworks celebrating World Book and Copyright Day, 23 April. Glenn among them, those with displays included: *typographes* (typographers); *relieurs* (bookbinders); *micro-éditeurs* (small-pressers); *calligraphes* (calligraphers); *graveurs* (engravers); *papetiers* (paper makers); *libraires* (booksellers); and *galeristes* (gallery curators).

191 **MONOPOLI | GALERIE D'ARCHITECTURE**
Board; 7 feet square. Boardgame designed by Glenn for the Monopoli Galerie d'Architecture (housed on the fifth floor of the Belgo Building, 372, rue Sainte-Catherine Ouest, Montréal H3B 1A2). Opened 17 December 2001 by founders Sophie Gironnay, Alain Laforest, Benoît Dupuis and Jean-Pierre Le Tourneux, the gallery's name was changed in 2009 to the Maison de l'Architecture du Québec (currently at 181, rue Saint-Antoine Ouest, Montréal). LACKING.
Alain Laforest worked at the CCA from 1979 to 2009. Glenn agreed to contribute his services to help launch the fledgling gallery, designing their logo and the massive Monopoly board (among other things), pro bono. Opening 21 January 2002, the first exhibition featured 22 original architectural models, which in February became board pieces in the first "architectural happening in the history of Québec" when some 100 architects played Monopoly to revised rules observing the practices of residential construction in Montréal (see p404 below). Taken by Alain, the photos of the event were contributed by his partner and Director of the gallery, Sophie Gironnay.

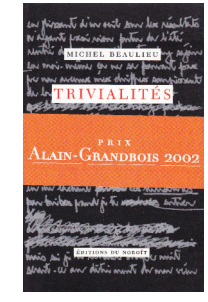
192 **Pierre Ouellet | L'avancée seul dans l'insensé | Avec cinq tableaux de Marc Séguin | Éditions du Noroît**
[108pp]: foliated [1]–[112] with 2 plate leaves figured in the pagination, perfectbound in laminated card covers; 189 × 169 mm.
COPYRIGHT PAGE "Conception graphique: Glenn Goluska | … | ISBN 2-89018-470-6".
COLOPHON "*L'avancée seul dans l'insensé* | a été composé en caractères Syntax corps 10,5 | et achevé d'imprimer par Marc Veilleux Imprimeur | le vingtième jour du mois d'avril deux mille un [20 April 2001] | pour le compte des Éditions du Noroît | sous la direction littéraire de Paul Bélanger [p112]."
Second issue, with "Erratum" slip laid in (containing three separate corrections).

193 **ROBERT MELANÇON | LE DESSINATEUR | ÉDITIONS DU NOROÎT**
64pp perfectbound in printed card covers; 202 × 139 mm. ISBN 2-89018-460-9.
COLOPHON "LE DESSINATEUR | dont la conception graphique est de Glenn Goluska | a été composé en caractères Cartier Book corps 11 | et achevé d'imprimer par Marc Veilleux Imprimeur | le trentième jour du mois de juillet deux mille un [30 July 2001] | pour le compte des Éditions du Noroît | sous la direction littéraire de Paul Bélanger."

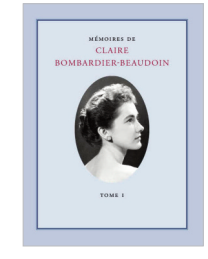
194 **David Cantin | Le cercle de l'oubli | Éditions du Noroît**
[80pp] perfectbound in illustrated card covers; 158 × 133 mm. ISBN 2-89018-464-1.
COLOPHON "*Le cercle de l'oubli* | dont la conception graphique est de Glenn Goluska | a été composé en caractères Galliard corps 9,5 | et achevé d'imprimer par Marc Veilleux Imprimeur | le trentième jour du mois de septembre deux mille un [30 September 2001] | pour le compte des Éditions du Noroît | sous la direction littéraire de Paul Bélanger."



195 **MICHEL BEAULIEU | TRIVIALITÉS | ÉDITIONS DU NOROÎT**
[132pp, 6 plate leaves]: [xii], 120pp foliated [1]–[118] with two pages in holograph facsimile (62 & 107) excluded from the pagination, perfectbound in illustrated card covers; 203 × 128 mm. ISBN 2-89018-440-4.
COLOPHON "*Trivialités* | dont la conception graphique est de Glenn Goluska | a été composé en caractères Caledonia corps 11,5 | et achevé d'imprimer par AGMV Marquis Inc. | le trentième jour du mois de novembre deux mille un [30 November 2001] | pour le compte des Éditions du Noroît | sous la direction littéraire de Paul Bélanger."
Second issue with "Prix Alain-Grandbois 2002" band. A most inspiring presence during his all-too-brief life.

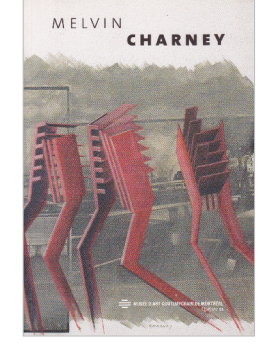


196 **MÉMOIRES DE | CLAIRE | BOMBARDIER- | BEAUDOIN | TOME 1 | MONTRÉAL • 2001**
Not seen. Handprinted red and blue. LACKING.
The author is the daughter of Joseph Armand Bombardier, inventor of the snowmobile and founder of Bombardier. Her husband Laurent Robert Beaudoin ran the company from 1966 to 2018.

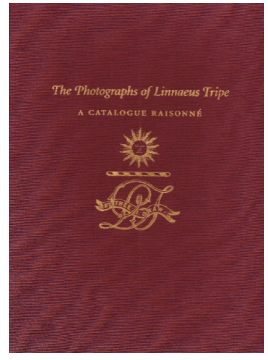


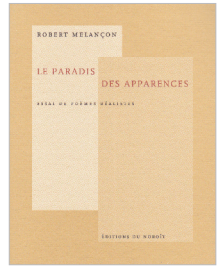
197 **PILON**
Card; 50 × 90 mm. Business card for photographer Michel Pilon, 141, rue Shannon 2e étage, Montréal H3C 2J4 514-861-6169. Presumably designed by Glenn. LACKING.

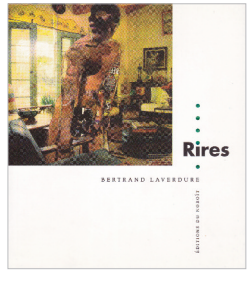
198 **MELVIN | CHARNEY | PIERRE LANDRY | Avec la collaboration de | MELVIN CHARNEY | DAVID HARRIS | GILLES A. TIBERGHIEN | Musée d'art contemporain de Montréal**
184pp sewn in 13 gatherings glued in illustrated card covers with flaps; 241 × 164 × 14 mm. Bilingual catalogue printed in colour on semi-coated stock, for an exhibition held at Musée d'art contemporain de Montréal, 22 February – 28 April 2002; ISBN 2-55121-453-X.
COPYRIGHT PAGE "Éditrice deleguée : Chantal Charbonneau | Révision et lecture d'épreuves : Susan Le Pan, | Olivier Reguin, Colette Tougas | Bibliographie : Melvin Charney | Conception graphique : Glenn Goluska | Impression : Integria".
Rumour has it that Glenn endured much grief through this commission.

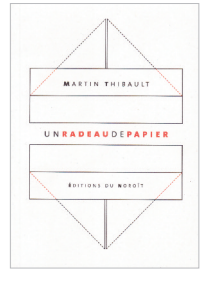


199 **The Photographs of Linnaeus Tripe | A CATALOGUE RAISONNÉ | JANET DEWAN | ART GALLERY OF ONTARIO • TORONTO • 2003**
[804pp]: xviii, 786; sewn in 28 gatherings and bound with heavy black endleaves in gilt-stamped wine linen, enclosed in a matching gilt-stamped wine linen heavy board slipcase; 296 × 221 × 49 mm (book); 303 × 224 × 59 mm (case). Further enclosed in its original packing carton as issued (though without the shrinkwrap); published price: $200.









COPYRIGHT PAGE "ISBN 1-894243-26-9 | … | Art Gallery of Ontario | 317 Dundas Street West | Toronto, Ontario | Canada M5T 1G4 | … | Publication Advisor: Linda Milrod | Curatorial Project Management: Maia-Mari Sutnik | Production Management: Sherri Somerville, Karen Sung | Editorial Co-ordination: Catherine van Baren | Catalogue Raisonné Content Editor: David Harris | Graphic Design: Glenn Goluska | Maps and Plans: Mia Ijacic | For Colborne Communications, Toronto: | Project Management: Greg Ioannou, Paula Krulicki | Editorial Project Management: Susan Morton Stewart | Copy editing: Leah LeDrew, Susan Morton Stewart | Layout: Paula Krulicki | Style Tagging: Leah LeDrew, Susan Morton Stewart, Jennifer Sweetlove | Proofreading: Eva Blank, Leah LeDrew, Susan Morton Stewart, | Jennifer Sweetlove, Jennifer Warren | Photo manipulation: Leah LeDrew".
COLOPHON "*The Photographs of Linnaeus Tripe: A Catalogue Raisonné* | has been designed by Glenn Goluska and typeset in Adobe Minion | and printed on 80lb. Lustro Dull paper. | The book has been printed and bound in an edition of five hundred copies | by St. Joseph Print Group, Ottawa."
By far the heaviest book Glenn ever did. Expanding considerably on the earlier exhibition catalogue by Janet Dewan and AGO Curator of Photography Maia-Mari Sutnik, Linnaeus Tripe: Photographer of British India, 1854–1870 *(1986: AGO). An exhibition of the photographs was held in the Gallery 19 October 2002 – 30 March 2003.*
FROM THE AGO WEBSITE "EXHIBITION OVERVIEW: *An exhibition to mark the publication of the catalogue raisonné on the complete works of British photographer Linnaeus Tripe (1822–1902). His extraordinary images of architecture and scenic sites, made from calotype negatives, are among the most bold and inventive images realized in the early decades of photography. Approximately 20 impressive views of Amerapoora, Madura, Trichinopoly and other locales, selected from the AGO collection, reveal the adventurous spirit of this official government-appointed photographer.* Linnaeus Tripe: Catalogue Raisonné, *a superb work of scholarship by Janet Dewan and published by the AGO, will be available in the Gallery Shop in March 2003.*"
A review in the fall 2004 issue of Canadian Art, entitled 'The Long Journey of Linnaeus Tripe', applauds "The Art Gallery of Ontario mak[ing] publishing history with the first-ever photographic catalogue raisonné [of his work]."

200 **ROBERT MELANÇON | LE PARADIS | DES APPARENCES | ESSAI DE POÈMES RÉALISTES | ÉDITIONS DU NOROÎT**
[156pp]: [vi], 150, perfectbound in printed card covers; 184 × 146 mm. ISBN 2-89018-530-3.
COLOPHON "Le paradis des apparences | dont la conception graphique est de Glenn Goluska | a été composé en caractères Scala corps 11 et achevé d'imprimer par AGMV Marquis Inc. | le vingtième jour du mois de mars 2004 [20 March 2004] | pour le compte des Éditions du Noroît | sous la direction littéraire de Paul Bélanger."

201 **Beauty in a Common Thing | Drawings and Prints by L.L. FitzGerald | La Beauté dans une chose ordinaire | Les dessins et estampes de L.L. FitzGerald | CHRISTINE LALONDE | National Gallery of Canada Musée des beaux-arts du Canada Ottawa, 2004**
[96pp] foliated [ii], 92, [ii]; sewn in six gatherings glued into illustrated card covers; 244 × 160 × 15 mm. Note that what appear to be endleaves are in fact printed terminal leaves of the first and last gatherings. Bilingual catalogue published September 2004 for an exhibition of the work of Lionel LeMoine FitzGerald (1890–1956) curated by Christine Lalonde at the National Gallery of Canada, Ottawa; ISBN 0-8888-479-12. A travelling

exhibition to Owens Art Gallery, Sackville, New Brunswick, 10 September – 7 November, 2004; Winnipeg Art Gallery, 18 December 2004 – 13 March 2005; Thunder Bay Art Gallery, 5 April – 22 May 2005.
ENGLISH COPYRIGHT DETAILS "Produced by the Publications Division | of the National Gallery of Canada, Ottawa. | Chief, Publications: Serge Theriault | Editor: Susan McMaster (English) | Picture Editor: Colleen Evans | Publications Coordinator: Anne Tessier | Translation: Julie Desgagné | … | Design and typesetting: Glenn Goluska | Printing: Tri-Graphic Printing (Ottawa) Limited | … | ISBN 0-88884-791-2".

202 **Rires | BERTRAND LAVERDURE | ÉDITIONS DU NOROÎT**
88pp perfectbound in illustrated card covers; 184 × 165 mm. ISBN 2-89018-535-4.
COLOPHON "*Rires* | dont la conception graphique est de Glenn Goluska | a été composé en caractères Octavian corps 11,5 | et achevé d'imprimer par l'imprimerie Gauvin | le trentième jour du mois d'août deux mille quatre [30 August 2004] | pour le compte des Éditions du Noroît | sous la direction littéraire de Paul Bélanger."

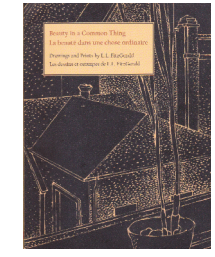
203 **MARTIN THIBAULT | UN RADEAU DE PAPIER | ÉDITIONS DU NOROÎT**
88pp perfectbound in printed card covers; 178 × 126 mm. ISBN 2-89018-543-5.
COLOPHON "*Un Radeau de Papier* | dont la conception graphique est de Glenn Goluska | a été composé en caractères Thesis TheSans corps 10 | et achevé d'imprimer par l'imprimerie Transcontinental. | le dixième jour du mois d'octobre 2004 [10 October 2004] | pour le compte des Éditions du Noroît | sous la direction littéraire de Paul Bélanger."
Design at Noroît was gradually taken over by François Turcotte.

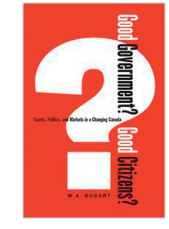
204 **[3e Salon de la Bibliophilie Contemporaine]**
Sheet; 540 × 240 mm. Poster designed by Glenn for the 2004 fair. LACKING.

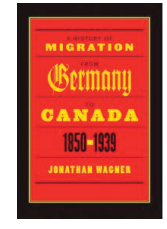
205 ***Good Government? Good Citizens? Courts, Politics, and Markets in a Changing Canada*** **W.A.Bogart**
272pp cloth in jacket designed by Glenn; 230 × 155 mm. Published 11 May 2005 by the University of British Columbia Press at $95; ISBN 9780774811651. LACKING.
Issued later in paperback at $35 (1 January 2006). Thumbnail snipped from the publisher's website.

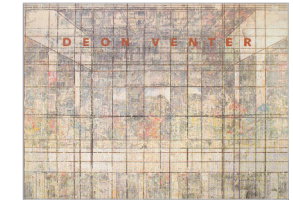
206 ***Culture and Consumption 2: Markets, Meaning and Brand Management*** **Grant McCracken**
256pp glued in printed card covers designed by Glenn; 230 × 155 mm. Published 22 July 2005 by Indiana University Press; ISBN 978-0-253-21761-5. LACKING.

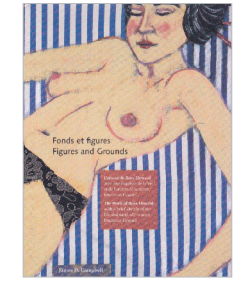
207 **DEON VENTER LAST SUPPER | HEADLINES | PARISIAN LAUNDRY | MONTRÉAL, QUÉBEC, CANADA**
72pp coated stock sewn in five gatherings bound with duplex mustard endleaves in printed grey paper-covered boards in illustrated jacket; 223 × 292 × 12 mm. A bilingual art catalogue presenting two separate treatment series by the South African Canadian artist, the last supper of Leonardo da Vinci, and seven topical headlines; with colour images on rectos and their descriptions in two colours elegantly en face. Including essays by John K. Grande and Eva Seidner (this copy signed by Grande). Published by Parisian Laundry, 3550, rue Saint-Antoine Ouest, Montreal H4C 1A9 (currently under the direction of Megan Bradley).

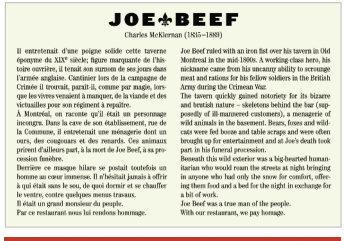












COLOPHON "This book has been typeset in Syntax and printed on Lustro Dull paper. | One thousand copies were printed in Québec by Transcontinental in August | of two thousand and five. | … | Design: Glenn Goluska | Photography: David Borrowman | Coordinator: Jeanie Riddle | Printed and bound in Canada".

208 **FONDS ET FIGURES | L'ŒUVRE DE ROSS HEWARD | avec une esquisse de la vie et de l'œuvre de sa tante, Prudence Heward | FIGURES AND GROUNDS | THE WORK OF ROSS HEWARD | with a brief sketch of the life and work of his aunt Prudence Heward | JAMES D. CAMPBELL | Centre des arts visuels / Galerie McClure Visual Arts Centre / McClure Gallery | Montréal 2005**
92pp bound in illustrated paper boards in matching jacket; published by the Visual Arts Centre, 350 Victoria Avenue, Montréal H3Z 2N4; ISBN 0-9734462-2-6.
ENGLISH COLOPHON "This book has been typeset in Quadraat and | Linotype Syntax and printed on Supreme Contraste | paper. Eight hundred copies have been printed in | Boucherville, (Québec) in October of two thousand | and five by IntraMedia. | Photographs of artwork: Richard-Max Tremblay | Photographs of author and artist: | Richard-Max Tremblay | Editing: Victoria LeBlanc | Translation: AnneMarie Taravella, Vanessa Stasse, | and Hélöise Duhaime | Design: Glenn Goluska".

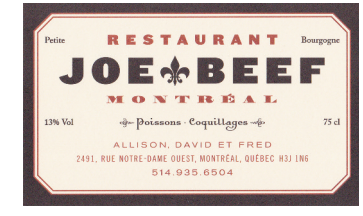
209 ***A History of Migration from Germany to Canada 1850–1939* Jonathan Wagner**
296pp cloth in jacket designed by Glenn; 230 × 155 mm. Published 5 December 2005 by the University of British Columbia Press; ISBN 9780774812153; and in paperback, 1 July 2006, ISBN 9780774812160. LACKING.

210 **McKIERNAN | Luncheonette • Bar à vins | 2485, rue Notre-Dame Ouest, Montréal, Québec | 514.759.6677**
Card; 76 × 126 mm. Set in Adobe Caslon and a shadowed display face with slab serifs. LACKING.
A luncheonette operated by Dave McMillan, Frédéric Morin and Allison Cunningham before opening Joe Beef (next door). The luncheonette was likely Glenn's introduction to these internationally renowned cuisinartistes (and the first card he designed for them). Recently revived by the same crew at 5524 Saint Patrick in Montréal.

211 **Petite RESTAURANT Bourgogne | JOE BEEF | MONTREAL | Poissons • Coquillages | APPELLATION PETITE BOURGOGNE CONTRÔLÉE**
Card; 102 × 152 mm. Postcard designed by Glenn in the style of a wine label (August). Set in Leviathan Black, Hamilton WoodType Roman Extended Fatface, Dalliance Roman (with extended "g"), News Gothic Condensed, Craft Gothic and Adobe Caslon; offset brown and black on off-white cardstock. House carte-de-visite, with bilingual sketch verso, a thumbnail portrait of Charles "Joe-Beef" McKiernan (1835–89) after whom the restaurant is named, 19th century innkeeper and Montreal working-class hero with a heart of gold (who, it was countered, ran a den of sin..).
Joe Beef, established in 2005 at 2491, rue Notre Dame Ouest by chefs David McMillan and Frédéric Morin together with Allison Cunningham, was voted the best restaurant in Canada in 2013 and 81st best in the world in 2016 by '50 World's Best Restaurants' – the first Canadian restaurant to make the list in six years. Glenn was a regular from the start. The original Joe Beef's Canteen & Inn (aka Crown & Sceptre) in the port district known as Griffintown, was located on rue Saint-Claude (1868–75) before moving to the corner of rue de la Commune (#201–7) and rue Callières (1875–93). The building was subsequently acquired by the Salvation Army, striking a harmonious chord

for Glenn who met his second wife at the Sally Ann on St-Antoine (see p122 below). Pandering to sensation, the media caricature of Charles McKiernan and his underground menagerie ignores the exceptional humanity of his charitable initiatives for outsiders and clochards at Joe Beef (see the entry by Jean Provencher in the Dictionary of Canadian Biography VOLUME XI *http://www.biographi.ca/en/bio/mckiernan_charles_11E.html).*

212 **Petite RESTAURANT Bourgogne | JOE BEEF | MONTREAL | Poissons • Coquillages | ALLISON, DAVID ET FRED**
Card; 75 × 127 mm. Business card designed by Glenn in the style of a wine label (August 2006). Set in Leviathan Black, Hamilton WoodType Roman Extended Fatface, Dalliance Roman (with extended "g"), News Gothic Condensed, Craft Gothic and Adobe Caslon; offset brown and black on off-white cardstock.
He later sent them a zip file containing pdfs and tiffs, 25 August 2008 (presumably for reprints). Glenn also designed their window sign and t-shirt.

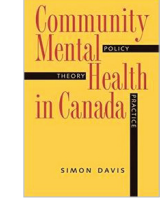


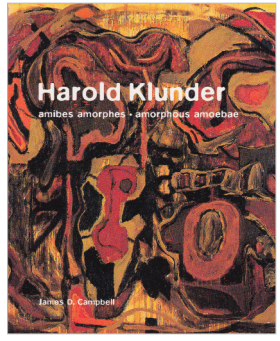
213 **Petite RESTAURANT Bourgogne | JOE BEEF | MONTREAL | Poissons • Coquillages | ALLISON, DAVID ET FRED**
Card; 77 × 127 mm. Business card designed by Glenn in the style of a wine label. Set in Leviathan Black, Hamilton WoodType Roman Extended Fatface, Dalliance Roman (with extended "g"), News Gothic Condensed, Craft Gothic and Adobe Caslon; offset brown and black on off-white cardstock. NOT DEPICTED.
Second printing (with red border).

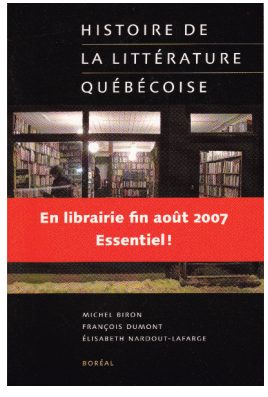
214 **Petite RESTAURANT Bourgogne | JOE BEEF | MONTREAL | Poissons • Coquillages | ALLISON, DAVID ET FRED**
Card; 77 × 127 mm. Business card designed by Glenn in the style of a wine label. Set in Leviathan Black, Hamilton WoodType Roman Extended Fatface, Dalliance Roman (with extended "g"), News Gothic Condensed, Craft Gothic and Adobe Caslon; offset brown and black on off-white cardstock. NOT DEPICTED.
Second printing (with black border).

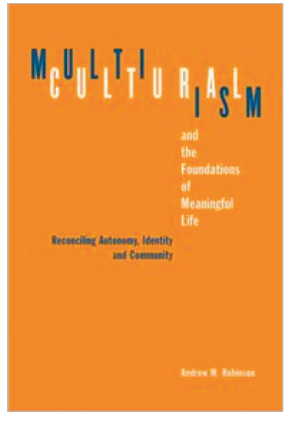
215 **BOYS BATHING | ... | IRVING LAYTON**
Sheet; 317 × 241 mm. Broadside set in wood type, Bernhard Gothic and Janson, handprinted two colours on Caress Text.
COLOPHON "Designed, composed, and printed letterpress by Glenn Goluska for Véhicule Press on the occasion of the Jewish Public Library's Tribute to Irving Layton, Montréal, November 1, 2006. One hundred numbered copies were issued." LACKING.

216 **BOYS BATHING | ... | IRVING LAYTON**
Sheet; 317 × 241 mm. Broadside set in wood type, Bernhard Gothic and Janson, handprinted two colours on Caress Text.
COLOPHON "Designed, composed, and printed letterpress by Glenn Goluska for Véhicule Press on the occasion of the Jewish Public Library's Tribute to Irving Layton, Montréal, November 1, 2006. One hundred numbered copies were issued."
One of an undisclosed overrun of unnumbered copies, retained by the printer.









217 *Critical Policy Studies* **Edited by Michael Orsini and Miriam Smith**
400pp cloth in jacket designed by Glenn; 235 × 160 mm. Published 5 December 2006 by the University of British Columbia Press at $95; ISBN 9780774813174. LACKING.
Reissued in paperback 1 July 2007 at $32.95; ISBN 9780774813181.

218 *Community Mental Health in Canada: Policy, Theory, Practice* **Simon Davis**
Cloth in jacket designed by Glenn; 235 × 160 mm. Published by the University of British Columbia Press; ISBN 0774812818. LACKING.
Reissued 15 November 2013 in a revised and expanded edition of 512pp; ISBN 9780774826990.

219 **SLATE | A new typeface designed by Rod McDonald**
Sheet; 634 × 379 mm. Untrimmed press-sheet (with colour bars) for the commemorative poster, offset red and black at Coach House Press on semi-gloss stock (cropmarks 625 × 323 mm apart). Including texts by Jean Cocteau, Arthur E. Bostwick, George Gissing, Talbot Baines Reed and Eric Gill.
COLOPHON "This poster has been designed and | typeset by Glenn Goluska in Montreal | and printed on HannoArt Silk by | Anthony Glenesk at The Coach House | Press, Toronto, on the occasion of | the seventh annual Gaspereau Press | Wayzgoose, Kentville, Nova Scotia, | 20–21 October 2006."
The Slate™ font family designed by Rod McDonald (with up to 18 typefaces supporting at least 21 languages), "is licensed and distributed by Monotype Imagining". NOT DEPICTED.
NOTE *that the terminal quote by Eric Gill, "Letters are things not pictures of things", took its impetus initially from Sir Alan Gardiner's theory of the alphabet advanced in 1917. As Gill put it, "[t]he shapes of letters do not derive their beauty from any sensual or sentimental reminiscences. No one can say that the O's roundness appeals to us only because it is like that of an apple or of a girl's breast or of the full moon. Letters are things, not pictures of things." He acknowledged however that "it is generally agreed that picture writing was the beginning of our lettering" (An Essay on Typography, 1931, p119), making the distinction that they may once have been, but were no longer seen as, pictures of things (their origin insignificant to their appreciation). Glyphs of "O", while all summoning the same letter, each preserve their own identity in the literary realm of engineered forms.*

220 **Harold Klunder | amibes amorphes • amorphous amoebae | JAMES D. CAMPBELL | Centre des arts visuels || Galerie McClure Visual Arts Centre || McClure Gallery | Montréal 2007**
[38 leaves] comprising 76pp, including a foldout leaf (pp65–8), perfectbound in illustrated card covers with flaps; 266 × 216 × 7 mm. A bilingual monograph dilated on the artist's recent works of psychic realism (1995–2007), offset in colour to a high standard, for Visual Arts Centre, 350 Victoria Avenue, Montréal, H3Z 2N4; ISBN 978-0-9734462-4-1.
ENGLISH COLOPHON "This book has been typeset in Laurentian and Blur and | printed on Supreme Contraste paper. One thousand copies | have been printed in Boucherville (Québec) in April of | two thousand and seven by IntraMédia. | Editing: Victoria LeBlanc | Translation: Denis Lessard | Design: Glenn Goluska".
The last full book produced on Glenn's old Mac G4 before it was retired to Letters on Florence, James Sutherland delivering the beast Monday 9 July 2007. Shortly after this project went to press, Glenn's mom died (10 May 2007) drawing him back to Chicago for the funeral on the 14th.

221 HISTOIRE DE | LA LITTÉRATURE | QUÉBÉCOISE | MICHEL BIRON | FRANÇOIS DUMONT | ÉLISABETH NARDOUT-LAFARGE | **avec la collaboration de** | MARTINE-EMMANUELLE LAPOINTE | BORÉAL
20pp pamphlet; 228 × 152 mm. Prospectus issued April 2007 by Les Éditions du Boréal, Montreal, for the projected 700pp book with ISBN 978-2-7646-0522-6. Designed and typeset by Glenn in Syntax and Laurentian, offset black on white stock in colour covers.
COLOPHON "Mise en pages et typographie : | Glenn Goluska | achevé d'imprimer en avril 2007 | sur les presses de Marquis Imprimeur | à Cap-Saint-Ignace (Québec)".

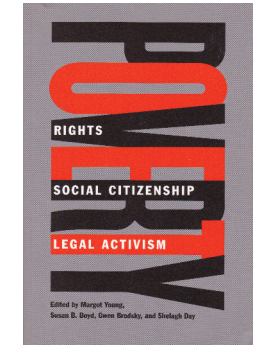
222 HISTOIRE DE | LA LITTÉRATURE | QUÉBÉCOISE | MICHEL BIRON | FRANÇOIS DUMONT | ÉLISABETH NARDOUT-LAFARGE | **avec la collaboration de** | MARTINE-EMMANUELLE LAPOINTE | BORÉAL
700pp paperback designed by Glenn; ISBN 978-2-7646-0522-6. Published 21 August 2007 by Les Éditions du Boréal, Montreal. LACKING.
A survey of nearly five hundred years of Québecois literature from Jacques Cartier to Nicolas Dickner, with critical readings, which recontextualize French literature in Canada from a project to a legacy. Reissued in compact form in 2010.

223 ***Multiculturalism and the Foundations of Meaningful Life: Reconciling Autonomy, Identity and Community*** **Andrew M. Robinson**
216pp cloth in jacket designed by Glenn; 235 × 160 mm. Published by the University of British Columbia Press, 15 May 2007; ISBN 9780774813136 ($95). LACKING.
The paperback edition followed, 1 January 2008; ISBN 9780774813143 ($32.95).

224 **[Damian and Allison Gryski wedding invite]**
Leaf; 130 × 125 mm. Handprinted by Glenn in 2007. LACKING.
The son and daughter-in-law of Glenn's close friends Chester and Camilla Gryski, lived in Montréal from 2004 until moving to Amsterdam in January 2010. Allison's photo of Glenn at the linotype graces the online version of his obituary in The Globe and Mail, Friday 30 September 2011.

225 **Edited by Margot Young, Susan B. Boyd, | Gwen Brodsky, and Shelagh Day | Poverty: Rights, Social Citizenship, | and Legal Activism | UBCPress • Vancouver • Toronto**
[400pp]: x, 390; perfectbound in printed card covers; 228 × 152 × 26 mm. Published by the University of British Columbia Press, 1 January 2008; ISBN 978-0-7748-1288-7 ($32.95). Set in Franklin Gothic Condensed and possibly Univers Condensed. This copy is inscribed on the title-page by all four editors.
LOWER COVER "Cover design [all three panels]: Glenn Goluska".
The cloth edition preceded, 21 May 2007; ISBN 978-0-7748-1287-0 ($95).

226 LIVER | POOL | HOUSE | 2501, RUE NOTRE-DAME OUEST, MONTRÉAL | 514.313.6049
Press-sheet of 6 variant business cards; 328 × 238 mm (sheet); 76 × 76 mm (trimmed card). Set in Bifur and DTL Nobel [Dutch Type Library], offset black, red and yellow on white card. Sister restaurant to *Joe Beef* (two doors east) which opened fall 2007.
Received from Glenn 25 September 2007. He later sent them a zip file containing pdfs and tiffs of the six variants, 27 August 2008 (presumably for reprints).

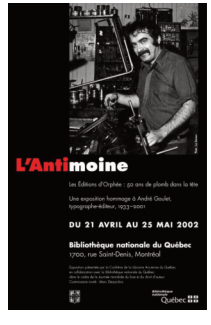


227 **LIVERPOOL HOUSE | 2501, rue Notre-Dame Ouest, Montréal 514.313.6049 | CERTIFICAT-CADEAU • GIFT CERTIFICATE**
Press-sheet of 3 variant certificates; 328 × 238 mm (sheet); 76 × 152 mm (trimmed card). Set in Bifur and DTL Nobel, offset black, red and yellow on white card.
Another of Glenn's favoured hangouts.

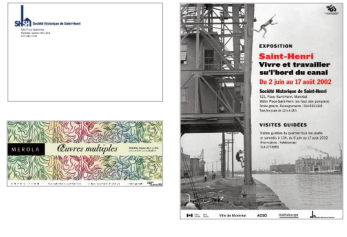
228 **john heward | on | museum of contemporary canadian art [title-page spread]**
[112pp] coated stock perfectbound in black blind-embossed card covers; 228 × 152 × 7 mm. Note that the title-spread comprises pages [104/5]. Published by the Museum of Contemporary Canadian Art, 952 Queen Street West, Toronto M6J 1G8; ISBN 978-0-9698547-3-9. Inscribed first page: "for Suzanne P. | from John H. | THANK YOU! | 2/02/10". Dedicated to Sylvia.
"foreword / afterword | *on:* wordings about being and making. | i have incorporated *instructions,* published by bpNichol at underwhich editions, | toronto, 1987. these words can be read in | any direction, forward, backward, sideways, | or seen as markings in space. | … | john heward | montreal, 2009 [p109]".
COLOPHON "on | has been designed by | glenn goluska | and john heward, | and typeset in | 10pt linotype syntax."
Sister of noted architect Moshe Safdie, Sylvia (John Heward's longtime mate), is also the mother – with architect Morris Charney (younger brother to Melvin) – of Dov Charney, founder of American Apparel. As well as a poet, painter and sculptor, John Heward (1934–2018) was also a respected free-jazz percussionist. With his brother, the artist Ross Heward (see B208, p116 above), they were nephews of Beaver Hall painter Prudence Heward.

JOBWORK ADDENDA

AMONG GLENN'S files are photos of covers and page-spreads for design work I've missed. Those not described above (all lacking from the present archive), include:



229 **MONOPOLY | L'EXPOSITION | du 24 janvier au 14 avril 2002**
Card; dimensions unknown. Flier designed for Monopoli Galerie d'Architecture, 372, rue Sainte-Catherine Ouest, Bureau 516, Montréal H3B 1A2.
Opening exhibition at the newly-established gallery featuring 22 original architectural models, which in February became board pieces in the first "architectural happening in the history of Québec" when some 100 architects played Monopoly to revised rules observing the practices of residential construction in Montréal.



230 **L'antimoine | Les Éditions d'Orphée : 50 ans de plomb dans la tête [50 years of lead on the brain]**
Sheet; dimensions unknown. Poster designed both for the exhibition and its premiere at the 2ième Salon de la bibliophilie contemporaine, scheduled for Sunday 21 April at Édifice Saint-Sulpice de la Bibliothèque nationale du Québec, 1700, rue Saint-Denis à Montréal.
TEXT "Une exposition hommage à André Goulet, | typographe-éditeur, 1933–2001 | DU 21 AVRIL AU 25 MAI 2002 | Bibliothèque nationale du Québec | 1700, rue Saint-Denis, Montréal".
Featuring a mephistophelian likeness of Glenn's alchemical forebear, in the heat of conversion. The one poster I sorely covet.

231 J'COURS LES CONCOURS [I RUN THE CONTESTS] | **L'architecture en concours au Québec 2000–2002**
Card; dimensions unknown. Flier for an exhibition held 5 February to 22 March 2003 at Monopoli Galerie d'Architecture, 372, rue Sainte-Catherine Ouest, Bureau 516, Montréal H3B 1A2. The .

232 EXPOSITION | **St-Henri | Vivre et travailler | su'l'bord du canal | Du 2 juin au 17 août 2002**
Sheet; dimensions unknown. Exhibition poster designed for Société Historique de Saint-Henri, 521, Place Saint-Henri, Montréal.

233 **Société Historique de Saint-Henri | 521, Place Saint-Henri | Montréal, Québec H4C 2S1 | 514.933.1318**
Leaf; dimensions unknown. Letterhead.

234 MEROLA *Œuvres multiples*
Leaf; dimensions unknown. Exhibition handbill for a show by Mario Merola, designed for the Bibliothèque nationale du Québec, 1700, rue Saint-Denis, Montréal.
TEXT "EXPOSITION Du 11 septembre au 4 octobre 2002".

235 VOIR | **avec des** | IDÉES | PENSER | **avec des** | IMAGES
Sheet; dimensions unknown. Undated poster designed for l'Université de Montréal.

236 **Steven Holl | Recent Work**
Sheet; dimensions unknown. Poster advertising the David J. Asrieli Lecture in Architecture at McGill University, Tuesday 21 October 2003.

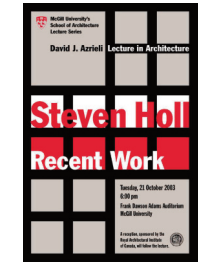
237 JAZZ | STORY
Sheet; dimensions unknown. Poster for a performance with Lori Freedman at Cafe Silencio, 3645 rue Notre-Dame Ouest, Montréal, Saturday 1 May 2004.

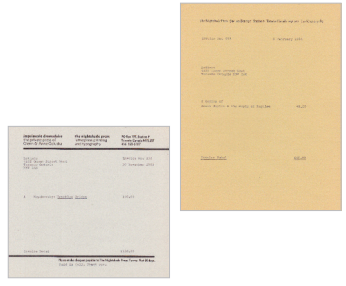
238 **galerie sandra goldie |** MOVING! | DÉ MÉ NA GE ME NT | **À partir du 1er mai 2004**
Sheet; dimensions unknown. Poster announcing the new address for the gallery at 1360, avenue Greene, Westmount H3Z 2B1. Also advertising her attendance at the Spring Salon, 28-30 May, at Marché Bonsecours, 350, rue St-Paul Est in Old Montréal.
Goldie, as Glenn referred to her, was his third girlfriend in Montréal. They met when her gallery was located in Complexe du Canal, 4710 St-Ambroise (where he lived from June 1993 to September 1999). It appears to have closed in 2008.

239 **Centredesartsvisuels | École d'art | Galerie McClure | automne / hiver 2004–2005**
Course outline produced for the Centre, 350, avenue Victoria, Montréal, Québec H3Z 2N4.

240 EXPOSITION PARISIAN LAUNDRY
Sheet; dimensions unknown. Exhibition poster for a group show at the gallery in the old Parisan Laundry building, 3550, rue Saint-Antoine Ouest, Montréal, 19–21 November 2004.

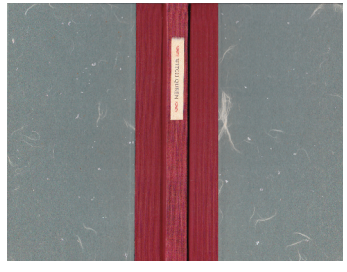
241 LE CENTRE CDP CAPITAL [**cover**]
Illustrated catalogue; dimensions unknown.

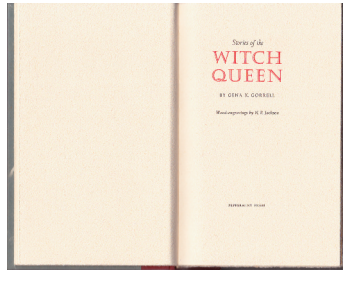




242 **The Nightshade Press ~ PO Box 197 Station P Toronto Canada M5S 2S7 (416) 923-5187**
Leaf; 278 × 215 mm. Letterpress invoice on mustard Strathmore Writing dated 8 February 1984.
A sample of the Nightshade invoice form, numbered 053.

243 **imprimerie dromadaire | the private press of | Glenn & Anne Goluska | the nightshade press | letterpress printing | and typography | PO Box 197, Station P | Toronto Canada M5S 2S7 | 416 923-5187 | Make cheques payable to The Nightshade Press. Terms: Net 30 days.**
Leaf; 203 × 215 mm. Letterpress invoice on grey stock dated 30 November 1985.
A sample of the combination dromadaire / Nightshade invoice form, numbered 132.





COMPOSITION

244 ***Stories of the* | WITCH | QUEEN | BY GENA K. GORRELL | *Wood-engravings by N. R. Jackson* | PEPPERMINT PRESS**
[100pp] sewn in eight gatherings plus doublets (within the endleaves at either end), handbound in wine linen-backed pale blue boards with letterpress spine label, preserved in unprinted board slipcase with identical label; 202 × 128 × 18 mm (book); 207 × 129 × 24 mm (case). Published by The Peppermint Press Ltd, RR 1, Cavan, Ontario L0A 1C0; ISBN 0-920106-03-X. Silently set on his linotype by Glenn, late summer or early fall 1984 (thus belonging between entry numbers 81 & 82 above). Gratitude to Michael Torosian for alerting me to it. COLOPHON "The illustrations have been printed from the wood. | The type is 9pt Linotype Trajanus. The pages were | printed two-up on a Fag-standard cylinder proof- | press, on dampened mould-made 'Hahnemühle' | paper. The printing was completed early in 1985. | The binding was done some time later using | 'Kingston' fabric from Holliston and Japanese | fantasy paper 'Ginsen'. | Copies lettered A–Z are hors de commerce. | Of 250 copies issued, this is no. [H, in black ink]".
Produced by Richard W. Miller with ten woodblock illustrations (five full-page) by Nancy Ruth Jackson (b. 1952), each handprinted in a different colour. As Michael Torosian recalls, he was enrolled with Glenn and Richard in a binding workshop conducted by Emrys Evans in the early 80s, when Glenn acquired his font of Trajanus (from Don Black). A few years later Richard engaged Glenn to set the above book for him in the recently-acquired font, without mention of his involvement in the colophon. My use of the term "silently" in describing unacknowledged contributions by Glenn is meant to imply selflessness (rather than dissociation), like a silent donation. Michael points out that this might leave the impression that the publisher had deliberately *omitted mention of Glenn. The first Lumiere Press book for example is likewise described as "silently composed by Glenn" (B96, p91 above). Michael clarifies: "A year later, I was working on my first book* Dedicated to Simplicity, *and though I was anticipating getting a casting machine I didn't have it set up yet so I asked Glenn for his help. He composed the book on his Linotype machine in Electra (a font that I owned by the way). I had seen the colophon for Rick Miller's book and I assumed that Glenn didn't want it generally known that he was casting type like a job shop. I never made an effort to conceal or exclude Glenn's participation and I certainly was not remiss in "acknowledging" Glenn. At that moment it seemed to be what he was most comfortable with." Richard Miller has also issued privately produced work under the imprint Abraxas Press.*

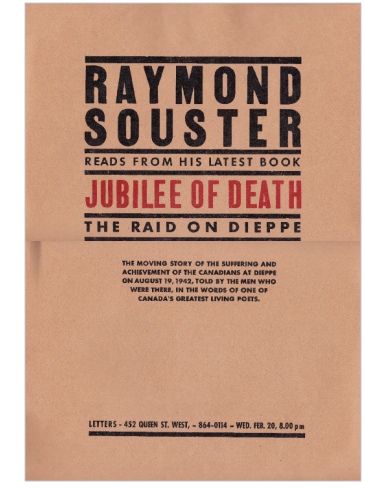
1 **"I must confess,…"** | EDWIN ROFFE
Leaf; 203 × 120 mm. Broadside handprinted red and black on grey stock. See EA17, p296.
COLOPHON "The Aliquando Press | imprimerie dromadaire | Toronto Book Fair | April 1983".
Borders printed red by Will at Aliquando Press, text handset in Palatino Bold locked into the bed of the table-top press (likely Will's Adana) for visitors to the fine press booth at the 14th Antiquarian Booksellers Association Book Fair at the St Lawrence Market (10–2 May 1983) to print themselves a keepsake. Glenn had already produced his Liebling bookmark as a dromadaire keepsake of the fair, lending to the likelihood that this was Will's idea. Having designed the poster for the fair he was entitled to a booth in exchange (which he shared with Glenn).

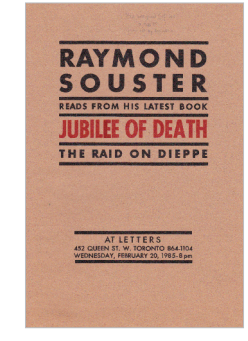
2 **Bedevilled Artisan [Elizabeth Forrest]**
Leaflet? Included as a fascicule in the third Wayzgoose anthology. LACKING.
COLOPHON "Relief cuts conceived & printed for Wayzgoose '83 at imprimerie dromadaire by Liz Forrest".
Citing Sue Globensky's Wayzgoose Anthology Database *(http://www.thecrankypress.ca/wayzgoose-index-2/).*

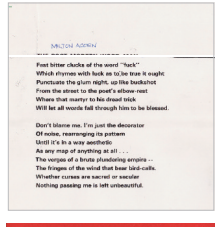
3 **OCAP Anthology '84: A Gathering of Signatures Created by Members of the Print Making Department of the Ontario College of Art**
19 fascicules bound in cloth-backed blind-embossed emerald boards; 324 × 229 mm. The first of the Ontario College of Art anthologies, produced in an edition of 100 copies. Including contributions from Rudolf Bikkers, George A. Walker, Elizabeth Eakins, John C. A. Cassady, Paul Dempsey, Jack Kok, Janice Taylor, Sandra Warr, Mark Kellett, Bill Leeming, Wendy Cain, Brian Hoxha, Peter R. Pilford, Rebecca Rossman, Jonathan Paine, Rob Milne, Olga Philip, Bill Poole and Elizabeth Forrest. Elizabeth's contribution comprised "a series of woodblocks in the form of a signature, printed at imprimerie dromadaire" with acknowledgement to Glenn in the colophon [Elizabeth Forrest, Tuesday 16 April 2019]." LACKING.

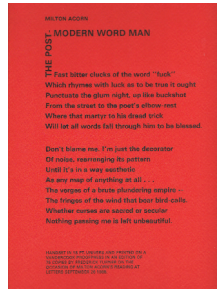
4 **RAYMOND | SOUSTER | READS FROM HIS LATEST BOOK | JUBILEE OF DEATH | THE RAID ON DIEPPE**
Sheet; 453 × 302 mm. Poster handset with help from Glenn in woodtype, Futura Bold and Futura Bold Condensed, handprinted red and black at Glenn's by Fred Turner, on kraft paper (3 February) in an initial edition of 144 copies (of which 105 were subsequently printed verso with the text of a poem by Souster), leaving 39 as posters. There were also 20 "seconds" of the poster retained by Fred.
Posted to promote the poet's impending reading at Letters, Wednesday 20 February 1985.

5 **POET [Raymond Souster]**
Quarto leaflet folding out into a broadsheet; 227 × 152 mm (leaflet); 453 × 301 mm (sheet). Set in Futura Bold, Futura Bold Condensed and Architype Renner (cover), Metromedium No 2 (text) and Architype Renner (colophon); handprinted by Fred Turner at Glenn's, black with red title on kraft paper (7 February), for the author's reading at Letters, 20 February. Reprinting the epilogue from *Jubilee of Death* (1984: Oberon Press); an edition of 105 copies: 72 unsigned, 26 lettered and signed, plus 7 author's copies (signed and numbered).
COVER TITLE "RAYMOND | SOUSTER | READS FROM HIS LATEST BOOK | JUBILEE OF DEATH | THE RAID ON DIEPPE | AT LETTERS | 452 QUEEN ST. W. TORONTO 864-1104 | WEDNESDAY, FEBRUARY 20, 1985 – 8 pm". The cover title, originally misprinted "JUBILLE", was subsequently overprinted with an "E" superimposed on the first "L".









COLOPHON "A LIMITED EDITION OF 26 COPIES | WILL BE AVAILABLE AT THE READING | Designed and handprinted by Frederick Turner".
With text of the poem machineset by Glenn. The 26 signed lettered copies accompanied signed lettered copies of the book available at the event from the poet. The verso of the sheet comprises a poster handset with help from Glenn in woodtype, Futura Bold and Futura Bold Condensed, handprinted red and black by Fred at Glenn's, 3 February, in an edition of 144 copies (of which 39 were not backed-up with text).
"The Souster was printed by Fred (for the reading 20 Feb 85) on Glenn's press (tho i wasn't aware of it till Glenn complained later abt how disorganized Fred was). This killed me because after i'd secured the right to print her first original work in Canada, & introduced Elizabeth to Glenn, i didn't want to prevail on him further for other Letters projects. He'd already agreed to do the broadside for the Garshowitz reading (11 June 85) because Garsh was a mutual friend, so i asked Fred to do the McFadden (16 April) & Acorn ones (26 Septem). Little did i know that it wd be more of an imposition on Glenn than if i'd asked him. I think in the end that's why he agreed to sign on for the Nine Poets *series* [*note to Chester Gryski, 29 June 2018*]."
Despite pulling out all the stops for Souster's first reading in over a decade, renting chairs for the event, advertising it widely and posting such a fetching broadside, only 17 people showed up. Following the event, David McFadden and I headed off to the Rivoli for a consolatory nightcap but enroute encountered a sandwich board out front of the Cameron House advertising a "Naked Poetry Reading". Sure enough the back room was crammed to the rafters, while local strippers recited odes to their muff completely starkers. Next morning I called Ray to let him know why so few had turned out for his reading, blaming our competition a block away. Five days later I received the typescript of a new poem from him, entitled 'Naked Poetry' conjuring the spectacle (later published in Asking for More, *1988: Oberon, p117).*

6 **LISTEN | TO THE | ANGELS**
Sheet; 584 × 120 mm. Broadsheet handset in woodtype by Glenn and Times New Roman by Fred, handprinted white (recto) and black (verso) at Glenn's by Fred Turner, 14 April 1985, in a realized issue of 32 copies. Premiering a poem from the impending collection, *Gypsy Guitar* (1987: Talonbooks), produced on painted blue Rives offcuts donated by Michael Tims (*aka* A. A. Bronson) of General Idea. There was also a broadside issue of 16 realized copies in which the woodtype title was overprinted with the text.
COLOPHON "LISTEN TO THE ANGELS by David McFadden | From GYPSY GUITAR (work in progress) | Published for his reading at LETTERS | Tuesday Evening, April 16, 1985 | Handset and printed by Frederick Turner | in an edition of 65 copies of which this is number [**"60"** in black ink]".
The discrepancy in justification stems from the fact that the sheet was too long for the press, necessitating two passes for the entire poem; unfortunately resulting in copies 49–60 of the broadsheet variant being printed conspicuously out-of-register. The other out-of-series copy is marked "proof" (while four unnumbered sheets fell into a puddle prior to delivery of the edition to the shop..). The present out-of-register copy is the one whose title-side was displayed in the shop on Queen throughout the exhibition of Glenn's work which was mounted at the time. Lineprinter text received from David, 6 March 1985; first proof from Fred, 18 March; second proof, 21 March. The afternoon of the reading, McFadden had lineprinted the numbered poems from the book on separate sheets,

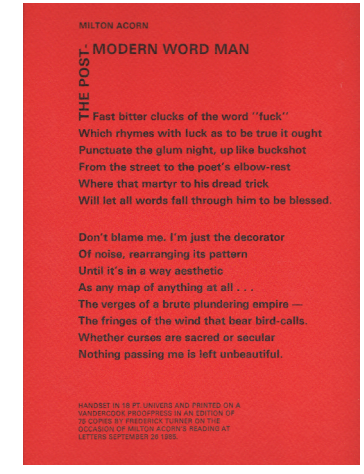
inviting each one in the audience that evening to call out a number, before reading and inscribing the poem in pencil to that person. The reading was sponsored by the National Book Festival (the first of a very few government-sponsored gigs at the shop), approved by judges Michael Ondaatje, Sarah Sheard, Randall Ware from The Book-cellar, Irene McGuire from Writers & Company, and Sam Coghlan head of the Oxford County Library System in Woodstock. The $608 grant was divided between David for the reading ($200) and the Eddy Match Company (100 Crandall Avenue, Pembroke K8A 6X8) for production of four NBF-supported freebie matchbook poems in editions of 2000 ($396), leaving $12 for Peter Turner to move the 44 rented chairs back to the New Music Gallery after the event. Two cases of beer (less two bottles) were drained by about thirty in attendance (the first donated by Sam Coghlan, the second hastily retrieved at my request by Karl Jirgens at halftime).

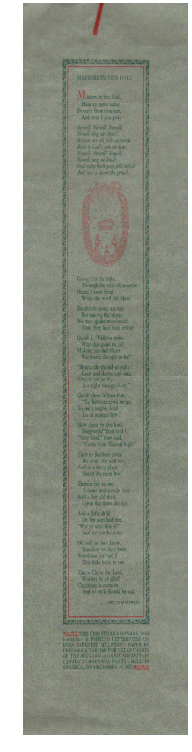
"The cost of the broadside has yet to be determined, say $150; the matchbook poems each at $50 (to David Donnell, bpNichol, Maureen Paxton and Raymond Souster). A guy bought one book for $2 at the reading. Two broadsides sold at $5 (#4 to John Elmslie and #31 to Bart Cross). Still have to pay David something for the poem… ['account of the David McFadden reading at LETTERS *16 April 85']".*

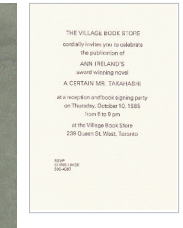
7 **THE POST-MODERN WORD-MAN [MILTON ACORN]**
Sheet (sectioned); 380 × 240 mm. Broadside proof set and handprinted at Glenn's by Fred Turner on white paper (20 September).
Having first approached Glenn who was too busy to do it, I asked Fred (20 September) to consider printing a broadside for Milton's impending reading on the 26th. He agreed, pulling this first proof Sunday the 22nd. He brought it by the shop Tuesday where we decided on the perpendicular title, completing the printrun of 78 copies (in two states) that evening by 10:00.

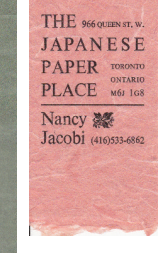
8 **MILTON ACORN | THE POST- | MODERN WORD MAN**
Sheet; 380 × 240 mm. Broadside handprinted at Glenn's by Fred Turner on orange Tweedweave (23 September).
COLOPHON "Handset in 18 pt. Univers and printed on a Vandercook Proofpress in an edition of 78 copies by Frederick Turner on the occasion of Milton Acorn's reading at Letters September 26 1985."
First state of 19 copies, with two dashes after "empire" (line 11).

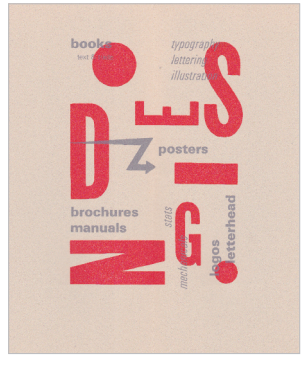
9 **MILTON ACORN | THE POST- | MODERN WORD MAN**
Sheet; 380 × 240 mm. Broadside handprinted at Glenn's by Fred Turner on orange Tweedweave (24 September).
COLOPHON "Handset in 18 pt. Univers and printed on a Vandercook Proofpress in an edition of 78 copies by Frederick Turner on the occasion of Milton Acorn's reading at Letters September 26 1985."
Second state of 59 copies, with n-dash after "empire" (line 11).
Fred collected the typescript from me Friday 20 September pulling a proof Sunday night. We consulted Tuesday over revisions before he returned to Glenn's to print till 10:00 that night. Milt signed three copies. Geordie McDonald improvised an accompaniment to the reading on his drum sculpture. Victor Coleman lent me $20 to provide beer for the event. Following Fred's repeated intrusions at dromadaire to print things for readings at Letters – the Souster poster and pamphlet, followed by the McFadden and Acorn broadsides – Glenn decided it would be simpler to do the broadsides for future readings himself (having already printed the Smart broadside and his Garshowitz sculpture for Allan's appearance at the shop).

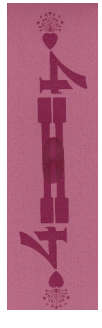


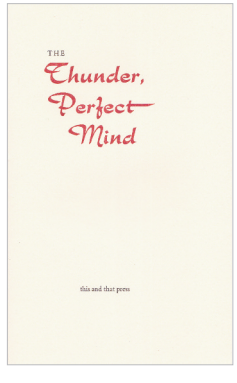












10 THE VILLAGE BOOK STORE | **cordially invites you to celebrate | the publication of |** ANN IRELAND'S | **award winning novel |** A CERTAIN MR. TAKAHASHI | **at a reception and book signing party | on Thursday, October 10, 1985 | from 6 to 9 pm | at the Village Book Store | 239 Queen St. West, Toronto |** RSVP | CHRIS LINGE | **598-4097**
Card; 159 × 114 mm. Invitation set in Univers Next Thin, handprinted at Glenn's by Fred Turner in an undisclosed edition of 125 copies, 2 October.
The author's first book, winner of the 1985 Seal First Novel Award, published by McClelland & Stewart Limited, 25 Hollinger Road, Toronto M4B 3G2; ISBN 0-7710-4363-5 ($19.95). Launched at the Village Book Store where Ann Ireland worked at the time (a regular stop on Glenn's weekly Queen Street West bookshop crawl).

11 **THE | JAPANESE | PAPER | PLACE | 966 QUEEN ST. W. | TORONTO | ONTARIO | M6J 1G8 | Nancy Jacobi (416)533-6862**
Card; 89 × 51 mm. Business card for Nancy Jacobi's recently-established Japanese Paper Place in its initial location near Shaw (1982–93), handprinted by Fred Turner on pink handmade Washi paper with deckle at foot, in an edition of 200 copies, 14 November 1985. Possibly printed at Glenn's. An earlier letterpress card set in Avant Garde and printed black on light grey Tweedweave, may have been produced by Glenn or Will.
Nancy ultimately moved to 887 Queen West, M6J 1G5 (416) 369-0089, following the destruction by arson of her original premises, 21 January 1993.

12 MASTERS IN THIS HALL | ... | WILLIAM MORRIS
Sheet; 603 × 177 mm. Broadside possibly handprinted at Glenn's red and green by Fred Turner on evergreen paper with red ribbon tie at crown, 8 December 1985.
COLOPHON "This Christmas keepsake was handset & printed letterpress on Kusa Japanese mulberry paper by Frederick Turner for the occasion of the William Morris Society of Canada's Christmas Party – held in Swansea, on December 14, 1985". Pencil-numbered "4/59", one of 50 copies thus with red illustration (the first nine with green illustration).
I'm not sure if Glenn was a member of the Society, though he and Anne embodied the Arts & Crafts lifestyle implicitly (not in emulation but naturally). They repeatedly impressed me with their self-reliant industriousness, eager to learn and master every outworn craft and practice.

13 **The** WILLIAM MORRIS | SOCIETY OF CANADA | THIRD ANNUAL SYMPOSIUM
Sheet; 380 × 254 mm. Poster handset and printed black on orange Tweedweave by Fred Turner in an edition of 250 copies, 12 February 1986. The symposium was held at University College in the University of Toronto, Friday 21 and Staurday 22 March 1986 (guest speaker, former Toronto mayor, John Sewell). NOT DEPICTED.
Printed on the same stock as the Milton Acorn broadside, possibly at Glenn's.

14 SPRiNGTIME | 4 A PARTY! | **Friday 2 May [1986], 5:00 pm chez John, Bob & Glenna | 65 Bellwoods Avenue, ground floor, side door**
Sheet; 228 × 317 mm. Landscape broadside handset in a riot of wood type, and machineset in Linotype Palatino, handprinted green on grey Mayfair cardstock at Glenn's, by Glenna Munro.

Proprietor of The Munro Press, Glenna was an alumna at Coach House Press, together with one of her housemates, artist and pressman John Ormsby (who also shot and assembled the film for A Dictionary of Toronto Printers, Publishers, Booksellers and the Allied Trades 1798–1900 *by Elizabeth Hulse, 1982). Artist, graphic designer and author, Bob Wilcox (whose house it is), rounded out the rumpus. Glenna also issued a few things under the imprints "this and that press" and "Megantic Design".*

15 **Megantic Design | Glenna Munro | 65 Bellwoods Avenue | Toronto, Ontario | M6J 3N4 | (416) 364-4058**
[4pp] leaflet; 237 × 99 mm. Set in woodtype, Grotesque and Univers, handprinted grey and red at Glenn's, on light grey cardstock. Advertising services in typography, lettering and illustration in the production of books, posters, brochures, manuals, logos, letterhead, stats and mechanicals.

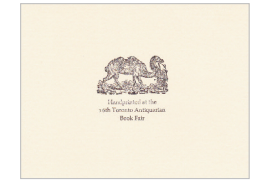
16 **4H**
Card; 90 × 317 mm. Set in woodtype and handprinted wine on purple cardstock by Glenna Munro (possibly at Glenn's). Lacks identifying details.

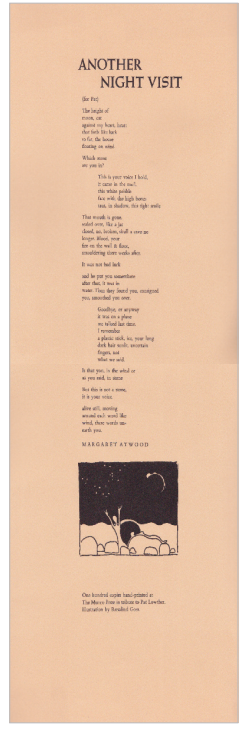
17 **what is | a | voyage | ? e.e. cummings**
Landscape broadside; 227 × 407 mm. Set in Univers 48 and 67 and Bembo Italic, handprinted turquoise and blue on light grey cardstock by Glenna Munro, in an undisclosed edition of 30 copies. Without date, place, imprint or any other identifying details.
Possibly done at Glenn's, though Glenna also used the facilities at Massey College.

18 **THE | Thunder, | Perfect | Mind | this and that press**
[8pp] pamphlet sewn with gossamer tissue endleaves in unprinted pink handmade Japanese paper; 228 × 143 mm. Set in Bembo Book with Rondo titles, handprinted brown and black on Mohawk Letterpress Text (likely at Glenn's).
COLOPHON "These lines are taken from | the George W. MacRae translation | of the Gnostic document | 'The Thunder, Perfect Mind', | lost since the fourth century AD until | found in Upper Egypt in 1945. | Printed by Glenna Munro | at this and that press in Toronto, | for inclusion in the | 1986 Wayzgoose Anthology."
One of only a small handful of discrete copies.

19 **"Handprinted at the | 16th Toronto Antiquarian | Book Fair"**
Card; 127 × 166 mm. Keepsake printed black on cream laid cardstock by visitors to Glenn's booth at the ABAC Fair. This copy printed by Sam Coghlan is inscribed: "To Nicky w love | I finally made a | first impression | Sam".
Another copy printed by Glenn appears in the A section. He was offered a booth at the fair in exchange in part for his work on the poster, 10–2 April 1987.

20 **[Ontario place names]**
Sheet; 639 × 253 mm. A broadside itinerary of counties and town or city names (in two columns), a typographic bædeker of western and northern Ontario, set in Bembo and handprinted red and black on camel-coloured laid stock by Glenna Munro.
COLOPHON "Printed at | The Munro Press | for Wayzgoose 1987".
Possibly involving Glenn.

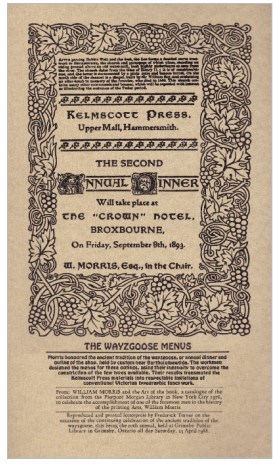




21 **The First Annual | DOWN IN THE | BEACH | FUN RUN | Sunday 13 September**
Poster; 456 × 256 mm. Set in three styles of woodtype from the Roy Gurney collection at Massey College, and Bembo and Rondo, handprinted red and black on tan Byronic by Glenna Munro.
COLOPHON "Megantic Design Wood Type Massey College".
Produced late August or early September 1987, possibly with help from Glenn. Having successfully raised some $1200 for the Down Syndrome Association of Toronto, the run went on to become an annual event in the Beaches neighbourhood.

22 **ANOTHER | NIGHT VISIT | (for Pat) | … | MARGARET ATWOOD**
Sheet; 587 × 225 mm. Broadside set in Bembo and Weiss Initials Bold, and handprinted black on camel-coloured stock at Glenn's, by Glenna Munro. Produced for the Pat Lowther Benefit Reading at Harbourfront, 25 September 1987.
COLOPHON "One hundred copies hand-printed at | The Munro Press in tribute to Pat Lowther. | Illustration by Rosalind Goss."
Pat had been killed 12 years earlier (24 September 1975), the tribute reading organized in part, in conjunction with the publication of Swann: A Mystery *by Carol Shields (inspired by her murder). A little-known imprint, neither recorded in* AMICUS *nor WorldCat.*

23 **THE WAYZGOOSE MENUS**
Sheet; 380 × 232 mm. Broadside produced 18 April 1988 in an undisclosed edition of 150 copies.
COLOPHON "Reproduced and printed letterpress by Frederick Turner on the | occasion of the continuing celebration of the ancient tradition of the | wayzgoose, this being the 10th annual, held at Grimsby Public | Library in Grimsby, Ontario all day Saturday, 23 April 1988."
Possibly printed at Glenn's.



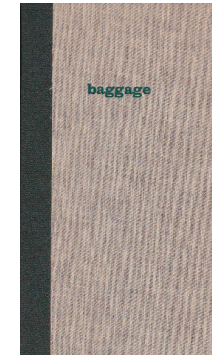
MONTRÉAL

24 **LA POÉSIE | … | Denis Roche**
Sheet; 316 × 249 mm. Broadside handprinted brown on camel-coloured laid stock, from photopolymer-relief plate locked with magnets to the bed of the Vandercook (allowing visitors to the basement printshop at 82A, square Sir-Georges-Étienne-Cartier, the opportunity to print their own souvenir). This copy printed by Glenn (2003). The French text alone, as initially set in Trump Semibold Condensed – from the three-colour bilingual broadside printed in April of 1995 on handmade Japanese Iyo Glazed.
See A224, *p64 above.*

C

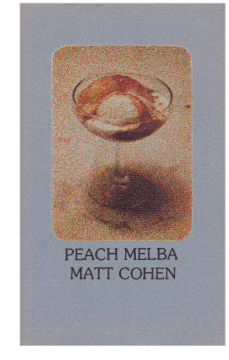
SECTION PROJECTS

1 **baggage | by dh porter | the coach house press | 1974**
[36pp] with tipped colour frontis, sewn in a single gathering with olive laid endleaves in leatherette-backed embossed grey linen boards; 261 × 144 × 8 mm. A collection of photographs by David Hlynsky (as DH Porter, sidelong porter of the fortuitous glance) offset in colour on off-white semi-coated stock by Michael Sowdon; ISBN 0-88910-162-0 (supplied).
COLOPHON "published in october 1974 | at the coach house press, toronto | and printed by mack mcmac | in an edition of 1000 copies".
Judging from the design of the book, the text (confined to the title-page, a brief Introduction and colophon) may well have been one of Glenn's earliest jobs at Coach House (though Robert MacDonald's hand is also evident).

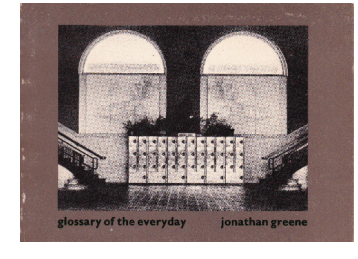


2 **baggage by dh porter the coach house press**
Card; 140 × 92 mm. Promotional postcard for the book, reprinting the image from page [20] in colour.
Laid into the preceding.

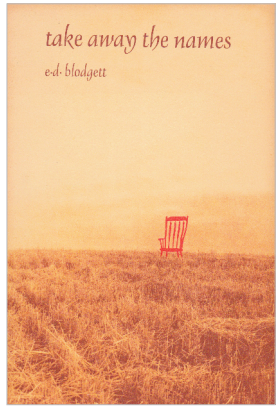
3 **PEACH MELBA MATT COHEN**
[64pp] sewn in four gatherings and bound with powder-blue laid endleaves in printed blue boards, enclosed in a colour jacket; 228 × 139 × 11 mm. The author's first book of poems, offset black on Zephyr Laid, with random-grain colour frontis (of a peach melba dessert prepared by Margaret mother of Victor Coleman); ISBN 0-88910-156-6 (supplied). Second issue, adding a dust jacket (reproducing the dessert) – initially published without a jacket. Also includes a promotional leaf reproducing Margaret's specialty in colour.
COLOPHON "The Coach House Press / copyright © Matt Cohen 1974".
Possible involvement by Glenn.

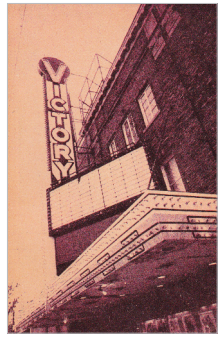


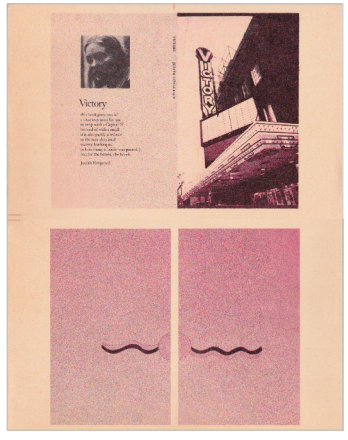
4 **glossary of the everyday | jonathan greene | photographs by guy mendes | the coach house press toronto 1974**
[64pp, last leaf blank] perfectbound in photographic card covers; 150 × 210 × 5 mm. Landscape book of poems by the founder and editor of Gnomon Press in Frankfort, Kentucky (publisher of a roughly contemporaneous volume of translations by Anselm Hollo from the poetry of Aleksandr Blok, 1971); ISBN 0-88910-154-X (supplied). Later state, with spine pressmark white.
COLOPHON "Printed in a limited edition of | 1000 copies at The Coach House Press 1974".
An old hand at letterpress, the author is also a widely-heralded award-winning book designer. Possible involvement by Glenn.



5 **NEW | COLLEGE | COURSES | 1975–76**
Two sheets; 638 × 458 mm. Untrimmed and unfolded press-sheets for two 16pp gatherings comprising a 32pp booklet (with foldmarks), offset black on cream Zephyr Wove at Coach House Press. Printed from typewritten masters, requiring only imposition. NOT DEPICTED.
EX LIBRIS *Glenn Goluska.*







6 **take away the names | e.d. blodgett | the coach house press 1975**
[80pp] perfectbound in printed card covers; 211 × 143 × 6 mm. Set in Linotype Janson with Delphin titling (and a line of typescript Greek), offset brown and yellow on off-white stock; cover printed yellow, red and brown. The first book by the future Governor-General's Award winning poet (1996), one of the last of the so-called "wallpaper-era" books of the press (each page underprinted with a photographic image); issued without ISBN (supplied in *Tweny/20* as 0-88910-163-9, though listed under 1974 publications).
"At Coach House the acquisition of our Heidelberg [1970] made us realize how easy it was to print coloured paper. This fact coupled with a period of over-capacity which manifested itself in terms of spare press time led to what we now refer to as our 'wallpaper period' in which virtually every book that came out had printed backgrounds [The Green Parrot, 'Technotes: Sheet-Fed Offset' in Coach House Newsletter Number Four, November 1977, p1]." Mike Rosenbaum's NTO PRESS had moved into the current Coach House bindery with brand new Heidelberg (1968) staying a year before relocating to Oxford St where he went bust a year later. Stan bought Mike's practically new Heidelberg in 1970 for $14,000 (originally $38,000). The ISBN numbering system was backdated to include earlier books, when Coach House finally succumbed to the expedient (1977?) – with space left between those numbers for missed titles (the unused spaces subsequently filled with later books). Presumably designed by Glenn.

7 **Judith Fitzgerald | Victory | The Coach House Press 1975**
[72pp] perfectbound in photographic card covers; 157 × 101 × 5 mm. Offset black and red on off-white wove stock; ISBN 0-88910-168-x (supplied).
COLOPHON "printed in an edition of 500 copies | by the Coach House Press | 401 rear Huron Street | Toronto Canada. | May 1975. | Drawings by Geraldine Scalia | Author's photograph by Barry Brooks".
Glenn was presumably involved in its production, judging from the cover press-sheet he preserved. One of the last collections contracted for publication by Victor[y] Coleman (who left the press in 1974), Judith's third book was produced during the tenure of designer Robert MacDonald (1974/5). But although Robert went on to produce her fourth at Dreadnaught, Journal Entries *(December 1975), the fact that Norman Poole's* Halfway to the Factory *(designed by Robert) was also issued in May 1975, lends to the likelihood that Glenn worked on* Victory.

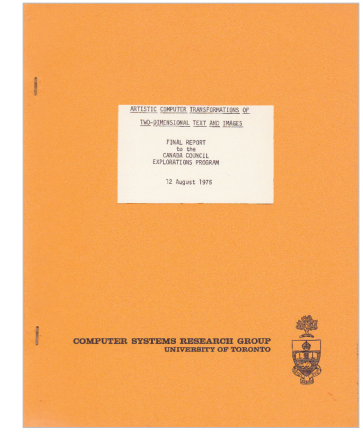
8 **VICTORY JUDITH FITZGERALD [from spine]**
Sheet; 360 × 285 mm. Cover press-sheet offset red and black on tan cardstock at Coach House Press; work-and-turn format. EX LIBRIS, Glenn Goluska.

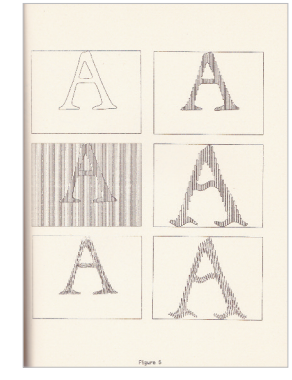
9 **ARTISTIC COMPUTER TRANSFORMATIONS OF | TWO-DIMENSIONAL TEXT AND IMAGES | FINAL REPORT | to the | CANADA COUNCIL | EXPLORATIONS PROGRAM | 12 August 1975 | Ron Baecker | Stan Bevington | Ron Britton | Dynamic Graphics Project | Computer Systems Research Group | University of Toronto | The Coach House Press | 401 Huron Street (Rear) | Toronto**
28 leaves printed recto, side-stapled into printed die-cut yellow card covers; 273 × 216 mm. With typewriter-set text and 16 plate leaves of computer-generated transformations (included in the pagination). Produced in a small edition beyond the copies submitted to Ottawa (25–50 in total).
Stan had embarked on the Dynamic Graphics Project in 1973 in conjunction with Ron Bæcker [and Tom Britton?] of the University of Toronto's Computer Systems Research Group.

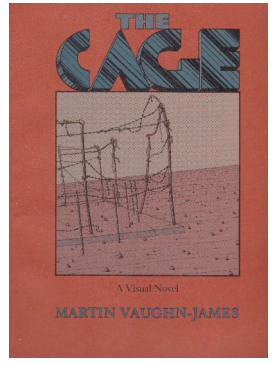
"The project was envisioned as an initial phase of a broader investigation into the uses of the computer in facilitating the technical and æsthetic unification of text and pictures in printing and publishing [*p2*]*" – effectively the introduction of computer typesetting. They had developed a programme (*FITZ *for 'Freehand Input to Zapp') "so that a non-computer-programming person can make free-hand sketches or trace prepared drawings into the computer" using their proprietary graphic programming system,* ZAPP*. The project ultimately involved the implementation at the press of a* PDP-11 *minicomputer with tape drive "equipped with a display device, stylus, and tablet" – the Datapoint 2200 computer terminal, prominently featured in the coffee-room alcove at the press to this day – a new gizmo, however, that required an operator. Enter Glenn, late August 1974, experienced in phototypesetting (January 1971 through August 1973 at the International Language and Communication Centre in Chicago); not computer technology exactly, but a step beyond the linotype (the Coach House mainstay into 1975). Both Victor Coleman and Nelson Adams had left in 1974 – Victor over the move away from traditional hands-on technology toward more Corporate (and costly) technical innovations, and Nelson for a degree in library science – leaving Stan with two critical openings, which were timely and somewhat ironically filled (considering their obsession with handset type) by Dreadnaught Press founder and University of Toronto Press designer Robert MacDonald, and Glenn. To complement the introduction of computers, Stan invested in computer-assisted typesetting, acquiring the Mergenthaler Variable Input Phototypesetter (for $20,000), which would become Glenn's domain the next few years. However,* The Story So Far 3 *edited by David Young (1974) and designed by "Ken Kendal"* [*Ken Coupland*]*, is credited as having been set "with* OCR/VIP *veg-o-matic equipment thanks to the technical wizardry and diligence of Margaret Copeland" (suggesting that this may have been the first book at Coach House composed on the* VIP*, before Glenn had arrived).*

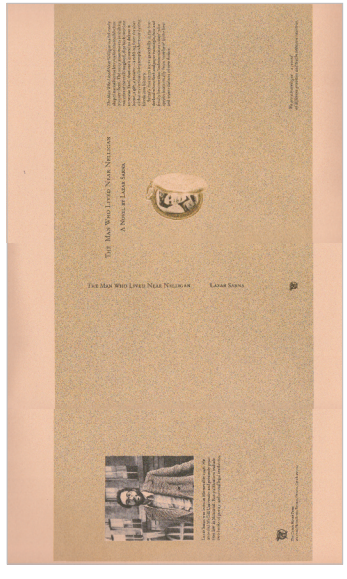
"Coach House's first exposure to computers came by way of Dr Ron Bæcker, who was then a new computer science professor at the University of Toronto. Bæcker had an impressive pedigree; he'd been at MIT *and at* XEROX PARC*, and he was setting up a lab called the Dynamic Graphics Project at Toronto in 1972, a time when the world of computer graphics was still new. Bæcker and a grad student, David Tilbrook, were interested in newspaper layout and the thorny problem of how to automate layout design, and brought together a little group to discuss the problem. The group included Stan and an ex-*CBC*-producer and Globe and Mail employee, David Slocombe, who was an engineering student at Waterloo and a member of the Dumont Press collective, a group formed to handle the production needs of alternative presses in Ontario* [*John Maxwell, 'Coach House Press in the 'Early Digital' Period: A Celebration' in* DA *77, fall/winter 2015, p11*]*." While the author gives the impression in his article that both Glenn and Nelson Adams were initiated in computer typesetting at Coach House at the same time, Shelley Freeman recalls that Nelson – who had taught a course she was enrolled in at York University in 1973/4 – had left the press by the time she began working there (April 1974 through June 1975).*

"So I talk to Stan [*end of August 1974*]*. He says, 'Oh, I just bought this phototypesetter,' the* VIP*. And I said, 'Oh, I've been running a phototypesetter in Chicago.' And then he asked me what typefaces I liked* [Glenn Goluska in Toronto, *p11*]*." The plates of typographic transformations in the present report (outlining the mechanics behind digital type) may have involved Glenn.*









10 THE | CAGE | MARTIN VAUGHN-JAMES
[184pp] sewn in 12 gatherings bound with brown endleaves into illustrated card covers; 310 × 222 × 16 mm. Paperback issue of the author's fourth book (described on the cover "A Visual-Novel"), offset black on tan stock in colour cover; ISBN 0-88910-171-X (supplied).
COLOPHON "This book was commenced in January 1972, in Toronto, and | completed there in February 1974. The major part of the work | was done in Paris during 1972 and 73. | Printed in an edition of 1500 copies at The Coach House Press, | 401 (rear) Huron Street, Toronto Canada M5S 2G5, in 1975."
Of the 500 copies reserved for casing in cloth-boards, fewer than 500 were actually bound. Possibly typeset by Glenn (or Robert MacDonald).

11 **Now We Are Six**
[156pp, last leaf blank] perfectbound in illustrated card covers; 203 × 107 × 10 mm. An anthology dated 1975, offset black on underprinted cream Zephyr Wove; ISBN 0-88910-172-8 (supplied).
INCLUDING the work of six young poets: Alan Davies (Massachusetts); Laura Anne Holden (Winnipeg); Steve Hume (Ottawa); David Leicester (Montreal); Ken Sherman (Toronto); and Dwight Tanner (Halifax).
COLOPHON "Edited by Sylvia Weinstock | Printed in an edition of 750 copies by | The Coach House Press | 401 (rear) Huron Street, Toronto".
Possibly typeset by Glenn (or Robert MacDonald).

12 THE COACH HOUSE PRESS FALL 1975 BOOKS IN PRINT **[lower cover]**
40pp stitched in printed card covers; 222 × 151 mm. Press catalogue offset black on off-white stock; with upper cover illustration of the "running pressmark courtesy of Computer Systems Research, University of Toronto". This refers to programmed transformations of two-dimensional character fonts (in this case the Coach House pressmark) variously incorporating scale, rotational, shear, perspective, ripple, interpolative or hatched alterations. An illustrated catalogue presenting 15 new titles for 1975 and a select backlist of 83 titles and issues (plus photos of 24 authors). Designed and typeset by the two new whizzkids in Composition, Robert MacDonald and Glenn Goluska.
This copy retains the postcard order form (with imprinted postage of 10 cents). No cover image yet for The Man Who Lived Near Nelligan.

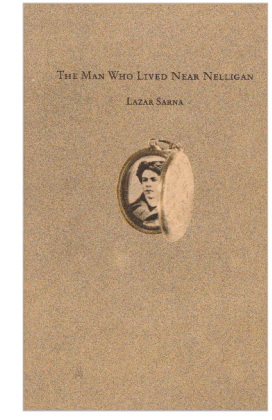
13 THE MAN WHO LIVED NEAR NELLIGAN | LAZAR SARNA
Sheet; 330 × 510 mm. Untrimmed cover press-sheet offset black and tan on camel-coloured cardstock at Coach House Press. Designed by Rick/Simon.
EX LIBRIS *Glenn Goluska.*

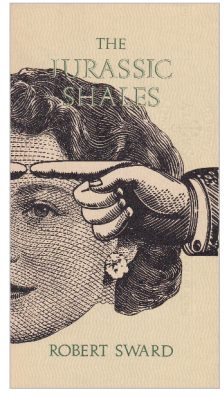
14 THE MAN WHO LIVED NEAR NELLIGAN **[half-title]**
Ten sheets; 458 × 638 mm. Untrimmed and unfolded press-sheets for the book (with foldmarks), offset black on cream Zephyr Laid. Including signatures A (not backed-up), B, C, D, E, F (both halves of the half-sig), G, H, I and J (and excluding the terminal sheet K). NOT DEPICTED.
EX LIBRIS *Glenn Goluska.*

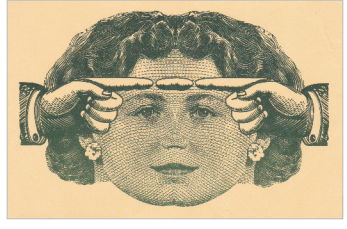
15 THE MAN WHO LIVED NEAR NELLIGAN [half-title]
[84 loose leaves] comprising 168pp; 203 × 126 mm. Page proofs of the first printing (with title-page yet unprinted); ISBN 0-88910-175-2 (supplied). NOT DEPICTED.
COLOPHON "Printed in a limited edition of 750 copies at | The Coach House Press, Summer, 1975. | The type is Garamond and the paper is Zephyr. | Typesetting and design: Shelley Freeman; cover: Rick/Simon; | supervising editor: David Young."
EX LIBRIS *Glenn Goluska.*

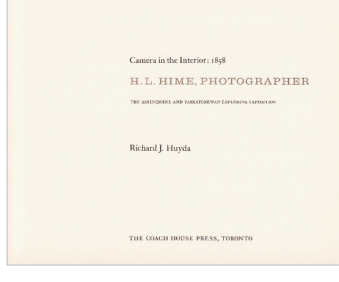
16 THE MAN WHO LIVED NEAR NELLIGAN | LAZAR SARNA | COACH HOUSE PRESS TORONTO
168pp perfectbound in printed card covers with flaps; 209 × 125 mm. The first printing bears a gold imprint on the title-page (the otherwise indistinguishable reprint, black); ISBN 0-88910-175-2 (supplied).
COLOPHON "Printed in a limited edition of 750 copies at | The Coach House Press, Summer, 1975. | The type is Garamond and the paper is Zephyr. | Typesetting and design: Shelley Freeman; cover: Rick/Simon; | supervising editor: David Young."
Despite the note on typesetting, Glenn retained an unbound page proof with title-page recto unprinted (and impression verso), confirming that he was naturally both VIP typesetter and proofreader. The author's first book; one of only a few unsolicited manuscripts published to that point in the history of the press.
"I worked at CHP from about April 1974 until autumn [July] 1975. Kathy Doody and I were students in a typography course given by Stan and Nelson at York U, and Stan hired us on a summer grant. Margot Griffin had started working there a little earlier… Margot and I had adjoining desks upstairs and we mainly worked on layout. However, Stan had us do all kinds of jobs so that we could learn everything about book-making and printing. He asked me to design and typeset "The Man Who Lived Near Nelligan" and I even had to meet with the author. From what I remember, Glenn worked on the texts that would be sent to CHP, proof-reading them. Were they called Data-point? He was very careful about proofreading and seemed to be the only person using a computer at the time. Once the proofs were corrected and reproduced, he would give them to Margot and I to paste-up [Shelley Freeman, 10 April 2019]."
TOP PIC FROM LEFT *Diane Scally, Kathy Doody, Sheila Macpherson, John Ormsby, Glenn and Shelley Freeman, with Margot first left in the inversion – snapped summer 1975 on the picnic table outside Coach House by Margot and Shelley respectively (courtesy of Shelley Freeman). Belying the knock that Coach House was all 'boys club'…*

17 **Glenn Goluska | The Coach House Press | 401 (rear) Huron Street | Toronto 923-6817**
Card; 101 × 55 mm. Business card set in Bembo and Bembo Italic, handprinted black and blind-embossed on brown cardstock. There are at least six other cards with this design, apparently produced together, including those for: Kathleen Doody, Shelley Freeman, Margot Griffin, Sheila Macpherson, John Ormsby and Diane Scally. Similar cards for Stan Bevington and Rick/Simon haven't turned up (Nelson Adams having left the press early 1974). Seven cards presumably produced by Glenn on the Vandercook at Coach House.
Datable to 1975 from the brief tenure at the press of Canadian artist Shelley Freeman who graduated from York University in April 1974 (Honours French Literature) and moved to Windsor in July 1975 for a degree in social work, where she remained as a social worker before completing her Masters degree at McGill (1980).









"I thought Glenn arrived after the summer in 1974…but the photo of us was taken during the summer because Kathy Doody is in it and she didn't continue working at CHP *in the fall* [*Shelley Freeman*]."

18 **THE | JURASSIC | SHALES | A NOVEL | ROBERT SWARD | THE COACH HOUSE PRESS 1975**
80pp sewn in three gatherings glued in unprinted grey Speckletone cardstock, in a jacket of National Safety Paper; 202 × 111 × 5 mm. Offset green and black on cream wove stock and illustrated with distortions of the dollar Queen by Michael Sowdon (as Mack McMac); ISBN 0-88910-165-5 (supplied).
COLOPHON "Printed in a limited edition of 1000 copies | at the Coach House Press, 1975."
Glenn was involved in its production, judging from the press-sheets of the jacket and mask that he retained.

19 **THE | JURASSIC | SHALES | ROBERT SWARD | THE COACH HOUSE PRESS 1975**
Sheet; 349 × 431 mm. Jacket press-sheet, offset green and black on National Safety Paper. NOT DEPICTED.
EX LIBRIS *Glenn Goluska.*

20 **The Jurassic Shales Robert Sward**
Card; 102 × 155 mm. Postcard for the book, offset green and black on light-weight cream cardstock, at Coach House Press; with Mack McMac cover image verso.
TEXT VERSO "80 pages, sewn $3.00 | An amnesiac wakes one morning in London, | England in bed with two women. In the | process of recovering his memory he goes | back in time 160 million years to the Jurassic | geological period to find his true original | parents (the first of the flying dinosaurs) | Narrator is himself a flying dinosaur. Happy | ending!"
COLOPHON "The Coach House Press Post Card Printing Co. 401 (rear) Huron St. Toronto Canada M5S 2G5".
NOTE *the image incorporates two companion press memes: Outside Hands and the Silly Sausage Symphony.*

21 **[distorted dollar Queen mask]**
Sheet; 280 × 431 mm. Press-sheet of the cover image from *The Jurassic Shales,* offset black on white Cornwall cardstock, for cutting out as a mask. Intended primarily for employees, the edition was small, with copies printed on various set-up sheets from other jobs (this copy backed with an offset drawing of a fossil). NOT DEPICTED.
EX LIBRIS *Glenn Goluska.*

22 **Camera in the Interior: 1858 | H.L. HIME, PHOTOGRAPHER | THE ASSINIBOINE AND SASKATCHEWAN EXPLORING EXPEDITION | Richard J. Huyda | THE COACH HOUSE PRESS, TORONTO**
[68pp, 24 plate leaves, foldout map]: [xii], 48 numbered plates, [1]–[56]; bound with dark brown endleaves in gilt-stamped tan linen, with a tan jacket printed black and brown; 229 × 274 × 15 mm. ISBN 0-88910-166-3 (supplied). The jacket of this first printing was offset at Coach House folded to fit the press (the crease aligning with the lower hinge when fitted to the book).
COLOPHON "This book has been printed in an edition of 2000 copies, | Fall 1975, by The Coach House Press, Toronto. | The papers are Carlyle Japan Plate and Rolland Zephyr book laid. | The type is Janson. | The plates are micrograin duotone photo offset reproductions from the original photographic prints."
NOTE *that the foldout map is tipped-in before page 3 (not 5 as described on page 55).*

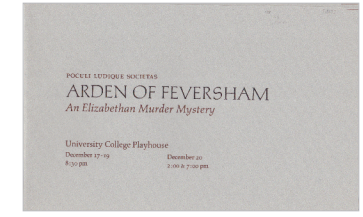
A collection of 49 photographs taken by Humphrey Lloyd Hime (1833–1903) during his employment with the government surveying expedition of 1858. Typeset by Glenn on the recently-acquired Variable Input Phototype-setter "in V-I-P Janson and Clarendon with old style figures, ligatures, and true-cut small caps, and printed micrograin duotone on Rolland Zephyr Laid and Carlyle Japan plate, just four pages up on the KORD. This would have involved a brutal amount of finicky presswork and a huge investment in pre-press, paper and binding, an investment in book publishing that could easily have matched the ambitious capital expenditures attached to the KORD [$14,000] and to the Datapoint and V-I-P [$40,000], particularly because the first printing was 2000 copies [Tim Inkster, 'A Pair of Heidelberg KORDs' in DA 77, fall/winter 2015, pp32/3]."

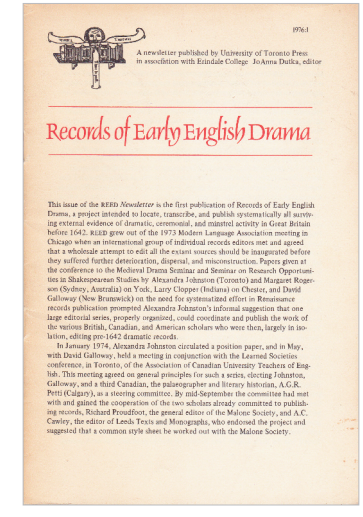
23 **POCULI LUDIQUE SOCIETAS | ARDEN OF FEVERSHAM | An Elizabethan Murder Mystery**
[4pp] leaflet; 253 × 158 mm. Untrimmed proof of a programme offset black and brown on grey Byronic at Coach House Press. Designed and typeset by Glenn in Aldus Book. The play ran from 17–20 December 1975 at the University College Playhouse, University of Toronto, with Anne Goluska listed among the production crew as one of three costumers.
Poculi Ludique Societas (The Drinking and Gaming Society), founded by John Leyerle in 1966 to stage Mediæval drama at the Centre for Mediæval Studies in the University of Toronto (39 Queen's Park Crescent East), was complemented at the time of this their 50th production, by the establishment of Records of Early English Drama (and appointment of David Parry as artistic director of the company).

24 **Records of Early English Drama**
28pp stitched in self-covers; 228 × 152 mm. The first issue of the REED newsletter, offset red and black on cream wove stock.
Following an inaugural meeting at Victoria University, February 1975 (with eight in attendance), the Records of Early English Drama was formalized by October under the sponsorship of the Centre for Mediæval Studies at the University of Toronto. This first issue of the semi-annual REED Newsletter edited by JoAnna Dutka, followed in January 1976. Typeset by Anna Burko and published by the University of Toronto Press, with the masthead set in Delphin (printed red within red rules); leaving open the possibility of Glenn's and Coach House involvement – although UTP designers Will Rueter or Robert MacDonald might seem likelier.

25 **acta | Volume 100, No. 2, Spring 1976**
Three sheets; 638 × 458 mm. Untrimmed and unfolded press-sheets for three 12pp gatherings (with foldmarks), typeset and offset black on cream Zephyr Laid at Coach House Press. Acta Victoriana 100:2 edited by Brian Pel and Glen McGuire at Victoria College, University of Toronto. Includes four poems by Giorgio DiCicco [*sic*], two by Bruce Whiteman and an excerpt from *Rue de Carmes* by David Gilmour. NOT DEPICTED.
EX LIBRIS *Glenn Goluska.*

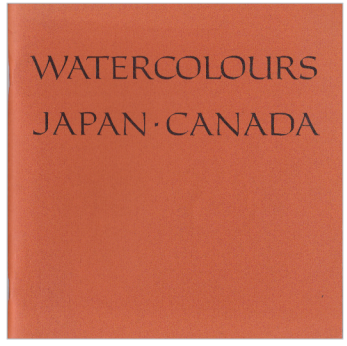
26 **The U.C. Review | Spring, 1976 | University College | University of Toronto**
Three sheets; 638 × 458 mm. Untrimmed and unfolded press-sheets for three 16pp gatherings (with foldmarks), typeset and offset black on cream Zephyr Laid at Coach House Press. An annual review, edited in 1975/6 by Randall Robertson, David Folkes, Hindy Zeidenberg and Jill Shefrin. NOT DEPICTED.
EX LIBRIS *Glenn Goluska.*


POCULI LUDIQUE SOCIETAS
ARDEN OF FEVERSHAM
An Elizabethan Murder Mystery
University College Playhouse
December 17-19 8:30 pm
December 20 2:00 & 7:00 pm


1976:1
A newsletter published by University of Toronto Press in association with Erindale College. JoAnna Dutka, editor
Records of Early English Drama
This issue of the REED *Newsletter* is the first publication of Records of Early English Drama, a project intended to locate, transcribe, and publish systematically all surviving external evidence of dramatic, ceremonial, and minstrel activity in Great Britain before 1642. REED grew out of the 1973 Modern Language Association meeting in Chicago when an international group of individual records editors met and agreed that a wholesale attempt to edit all the extant sources should be inaugurated before they suffered further deterioration, dispersal, and misconstruction. Papers given at the conference to the Medieval Drama Seminar and Seminar on Research Opportunities in Shakespearean Studies by Alexandra Johnston (Toronto) and Margaret Rogerson (Sydney, Australia) on York, Larry Clopper (Indiana) on Chester, and David Galloway (New Brunswick) on the need for systematized effort in Renaissance records publication prompted Alexandra Johnston's informal suggestion that one large editorial series, properly organized, could coordinate and publish the work of the various British, Canadian, and American scholars who were then, largely in isolation, editing pre-1642 dramatic records.
In January 1974, Alexandra Johnston circulated a position paper, and in May, with David Galloway, held a meeting in conjunction with the Learned Societies conference, in Toronto, of the Association of Canadian University Teachers of English. This meeting agreed on general principles for such a series, electing Johnston, Galloway, and a third Canadian, the palaeographer and literary historian, A.G.R. Petti (Calgary), as a steering committee. By mid-September the committee had met with and gained the cooperation of the two scholars already committed to publishing records, Richard Proudfoot, the general editor of the Malone Society, and A.C. Cawley, the editor of Leeds Texts and Monographs, who endorsed the project and suggested that a common style sheet be worked out with the Malone Society.

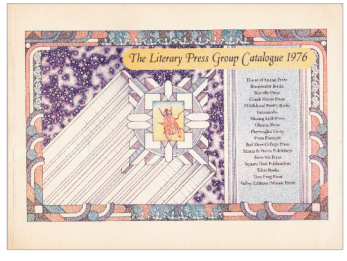
Printed sheets ready for the bindery (1975). Before the acquisition at Coach House of the Baumfolder and Sulby Mark II Auto Minabinda (both 1979), printed sheets had to be sent out-of-house for binding. SHELLEY FREEMAN

27 **[Campus Co-op brochure]**
Sheet; 458 × 638 mm. Untrimmed and unfolded press-sheet for the undated, illustrated [16pp] brochure, typeset and offset black on cream Zephyr Laid at Coach House Press. Includes a list of the 27 buildings in the co-op with their dates of acquisition, 1950–72 (excluding the Rochdale highrise, which was relinquished to a separate organization in 1969). NOT DEPICTED.
EX LIBRIS *Glenn Goluska.*



28 **An exhibition sponsored by | WATERCOLOURS | The Canadian Society of Painters in Water Colour | JAPAN • CANADA | and The Japanese Water Colour Society [upper- and lower-case titling interlined]**
Four Sheets; 638 × 458 mm. Unfolded press-sheets for four of the six [12pp] gatherings (with foldmarks) of the [72pp] illustrated catalogue, imposed and offset black on cream Beckett Laid at Coach House Press. With a Foreword by John Bennett, President of the Society, dated June 1976. NOT DEPICTED.
COLOPHON "Design: William Rueter | Catalogue co-ordination: Ann MacIntosh Duff | Printing: The Coach House Press, Toronto | Photographs of Canadian work: Andrew Griffith | Photographs of Japanese work: Heizo Fujino".
A travelling exhibition to: Montreal Museum of Fine Arts; the MacDonald Block at Queen's Park, Toronto; Art Gallery of Stratford; London Art Gallery; Sarnia Public Library & Art Gallery; Glenbow-Alberta Institute, Calgary; and the Art Gallery of Greater Victoria. EX LIBRIS *Glenn Goluska.*

29 **WATERCOLOURS | JAPAN • CANADA | An exhibition sponsored by | The Canadian Society of Painters in Water Colour | and The Japanese Water Colour Society**
[72pp] stitched in printed card covers; 204 × 202 × 5 mm. Bilingual catalogue in French and English, with a Foreword by John Bennett, President of the Society (dated June 1976) and preface by Akira Fuwa, Chief Director of Nihon Suisai Gakai (the Society).
COLOPHON "Design: William Rueter | Catalogue co-ordination: Ann MacIntosh Duff | Printing: The Coach House Press, Toronto | Photographs of Canadian work: Andrew Griffith | Photographs of Japanese work: Heizo Fujino".
Presumably involving Glenn.



30 **The Literary | Press Group | 1976 CATALOGUE**
144pp perfectbound in illustrated card covers; 204 × 275 × 8 mm (landscape). The first catalogue of the recently-formed Literary Press Group (CANADIAN BOOKSELLERS ASSOCIATION, 56 The Esplanade suite 400, Toronto M5E 1A8), offset black on white stock. With brief press descriptions, select titles and a few cover illustrations from 17 small Canadian presses (including Coach House, pp12/3).
COLOPHON "Designed by Keith Abraham. Cover: painting by | William Rowe, designed and printed by The | Coach House Press. Typeset by Alpha Graphics, | Toronto. Printed in Canada by Richardson, Bond | and Wright, Owen Sound." Cover typography presumably by Glenn.
The Coach House thumbnail includes: "Ever the innovator, post-literate Coach Bevington has continually upgraded the in-house technology with everything from state-of-the-art typesetting equipment to a semi automated darkroom, all of this in order that the editors be able to choose and print better books for less money."

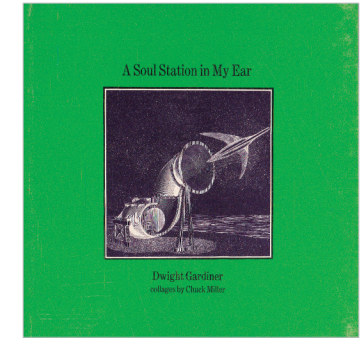
The pressmark in the upper corner of page 12 is normal, the one on page 13 rotated by computer-generated transformation.

31 **A Book | by Nicole Brossard | translated by Larry Shouldice | Coach House Quebec Translations**
Four sheets; 638 × 458 mm. Four of the five unfolded press-sheets for the book (with foldmarks), offset black on cream Zephyr Laid (lacking sig B); ISBN 0-88910-186-8 (supplied). The author's first novel, her first book in English, and the first title in the Quebec Translations series. NOT DEPICTED.
COPYRIGHT PAGE "*Un livre* was first published in 1970 by Editions du Jour, | 1651 rue Saint-Denis, Montreal. | This translation copyright © 1976, The Coach House Press. | Quebec Translations are edited by Barbara Godard | and Frank Davey. | Designed and printed at The Coach House Press | in Stempel Garamond type on | Rolland Antique Laid paper, | in an edition of 1000 copies."
Besides design elements in the book, the inclusion of the word "designed" in the specs lends to the likelihood that Glenn set it.
EX LIBRIS *Glenn Goluska.*

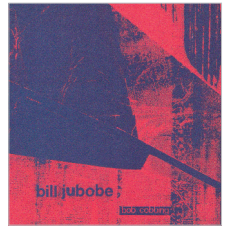
32 **Dwight Gardiner | A Soul Station in My Ear | collages by Chuck Miller | The Coach House Press Toronto**
[48pp] coated stock, perfectbound in illustrated duplex card covers; 203 × 203 × 4 mm. The verses are printed on rectos, the collages verso.
COLOPHON "© Dwight Gardiner, Canada 1976, collages © Chuck Miller | Handcomposed in Century Nova at the Dreadnaught press | and printed in an edition of 750 copies by | The Coach House Press, 401 (rear) Huron Street, Toronto, Canada M5S 2G5".
Likely designed and typeset by Robert MacDonald, whose tenure at Coach House extended through 1974/5 – cf, Halfway to the Factory *(May 1975) and* Ow's Waif *(Winter 1975). Yet the possibility remains that Glenn was not only involved in it – considering his reliance at the time on the Dreadnaught press – but also may have convinced Stan to let him handset the book there with Robert.*
"*When I started at Coach House, we were typesetting with paper tape – blind. Robert MacDonald was briefly involved with Coach House; he and Stan, that wasn't the ideal mix. But he was hired to be a designer for Coach House at one point while he was still working at University of Toronto Press* [Glenn Goluska in Toronto, *p15*]."

33 **[OH CANADA! | CATALOGUE cover]**
Sheet; 253 × 330 mm. Wine cover proofsheet without foil-stamping (comprising two covers) offset navy blue at Coach House Press on heavily sized eggshell-grain faux leatherette card.

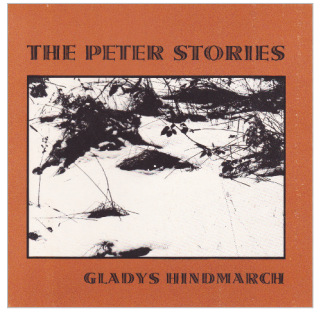
34 **OH CANADA! | CATALOGUE [cover]**
64pp passport stitched in gilt-embossed wine card covers printed navy blue (with rounded fore-edge tips); 154 × 101 × 4 mm. Catalogue of a travelling artists' exhibition on cultural nationalism curated by Noel Saltmarche at The London Art Gallery, offset pink moire security undercoat with black text and images at Coach House Press.
ITINERARY The London Art Gallery (5–28 November 1976); The Art Gallery of Brant (2 March – 2 April 1976 [*sic*]; The Art Gallery of Windsor (15 June – 10 July 1977); and The Gallery / Stratford (28 October – 20 November 1977).



Produced in facsimile of a Canadian passport, with evidence in the typography of the Index [pp62/3] that Glenn was involved.
COLOPHON "Ms Anne Garwood Roney initiated Oh Canada! and by | selecting many of the works paved its way. She deserves | any credit due for Oh Canada! and I offer personal thanks | and congratulations to her in the spirit of true friendship. | … | Catalogue: | concept/design/introduction: N. Saltmarche | photography: Ian Maceachern | production: The Coach House Press, Toronto | The enthusiasm, creativity and craftsmanship of the entire | staff at Coach House must be mentioned. This catalogue | goes beyond being just a support system or souvenir of | Oh Canada!" Concluding with the infamous Coach House "beaverkolour" pressmark: "Printed in Canada on Canadian Paper by mindless acid freaKs".

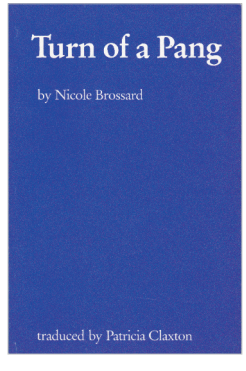


35 **bill jubobe | bob cobbing [upper cover]**
Sheet; 252 × 329 mm. Untrimmed and unfolded press-sheet of the cover (with cropmarks), offset red and blue on white cardstock at Coach House Press.
EX LIBRIS *Glenn Goluska.*



36 **bill jubobe | selected texts of | bob cobbing | 1942–1975 | selected by | bob cobbing & sean ohuigin | The Coach House Press 1976**
[120pp] perfectbound in illustrated card covers; 153 × 146 × 10 mm.
COLOPHON "editor for the press: bpNichol | printed in an edition of 750 copies | at The Coach House Press, | 401 (rear) Huron Street, | Toronto, Canada M5S 2G5 | in the autumn of 1976". ISBN 0-88910-005-5 (supplied).
Prelims, Index and terminal details possibly typeset by Glenn (with the text of the book largely reproduced from the author's masters).

37 **THE PETER STORIES | GLADYS HINDMARCH [from jacket]**
Sheet; 637 × 226 mm. Untrimmed press-sheet of the jacket (with trim marks), offset brown and black on white semi-gloss stock, at Coach House Press. NOT DEPICTED.
Presumably designed and typeset by Glenn, considering he preserved the press-sheet.

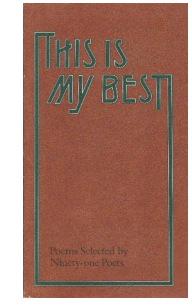


38 **THE PETER STORIES | GLADYS HINDMARCH | The Coach House Press, Toronto**
60pp perfectbound in printed orange card covers in photographic jacket; 178 × 180 × 6 mm.
COLOPHON "editor for the press: bpNichol | cover photograph © 1976 Brian Fisher | Typeset in 14pt Pilgrim | and printed in an edition of 750 copies | at The Coach House Press | 401 (rear) Huron Street | Toronto, Canada M5S 2G5". ISBN 0-88910-201-5 (supplied).
Possibly designed and typeset by Glenn, considering the Metropolis Shaded display face.

39 **Turn of a Pang | by Nicole Brossard | traduced by Patricia Claxton | Coach House Quebec Translations**
112pp sewn in 7 gatherings and glued in printed card covers with flaps; 215 × 143 × 9 mm.
COPYRIGHT PAGE "*Turn of a Pang* was first published as *Sold Out* in 1973 by Editions du | Jour, 1651 rue Saint-Denis, Montreal. | This translation copyright © 1976, The Coach House Press. | Quebec Translations are edited by Barbara Godard and Frank Davey. | Typeset in Stempel Garamond and printed in an edition of 1000 copies | at The Coach House Press, 401 (rear) Huron Street, Toronto, Canada | M5S 2G5."

NOTE *that the Standard Book Number for* A Book *by Brossard (0-88910-186-8) published the same year, is later in sequence than that of the present title:* ISBN *0-88910-158-2 (supplied).* Turn of a Pang *is further described in* Tweny/20 *(1985) as a 120pp volume measuring 4¼ by 8 inches (actually 5⅝ × 8½). Presumably set by Glenn.*

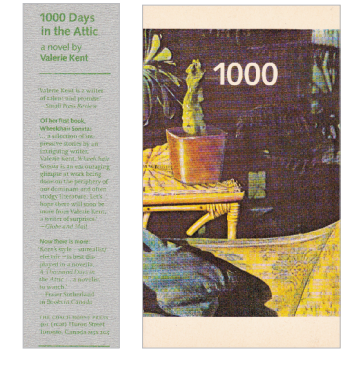
40 **THIS IS | MY BEST | Poems Selected by | Ninety-one Poets | The Coach House Press Toronto**
144pp sewn in six gatherings glued into printed card covers; 198 × 111 × 12 mm. An anthology edited with a Foreword by Kenneth Peregrine Gist [Coach House printer Ken McRitchie], issued with a colour bookplate printed expressly for the edition (tipped inside the upper cover); ISBN 0-88910-200-7 (supplied). The blank terminal leaf inadvertently includes folios.
COLOPHON "Typeset in 10pt VIP Bembo and | printed in an edition of 1500 copies at | The Coach House Press | 401 (rear) Huron Street | Toronto, Canada M5S 2G5".
The display face appears to be Glenn's manipulation of a funky William Hamilton Page chromatic woodtype gothic that I've been unable to identify. The title is an acknowledged take-off on a vanity printed at Coach House in 1969, Twenty of My Best *by Charles Foran (a sequel to his self-published collection of humorous verse,* This Is My Worst, *1955). The poets (who appear in alphabetical order, with only an 'Index of first lines' appended rear, pp140–2), include David Andrus, Cyril Dabydeen, Barry Dempster, Pier Giorgio DiCicco, John Douglas, Raymond Filip, Judith Fitzgerald, Keith Garebian, Greg Gatenby, Kenneth Gist, David Halliday, Judi Hurst, Ed Jewinski, Hans Jewinski, Tom Konyves, Nellie McClung, Albert Frank Moritz, Charles Noble, Mary M. Oliver, Peter Robinson, Fraser Sutherland, George Swede, Stavros Tsimicalis and Ian Young. The book concludes with a blurb on the lower cover (quoting Glenn): "…couldn't put it down… – the typesetter". See p233 below for image of lower cover.*

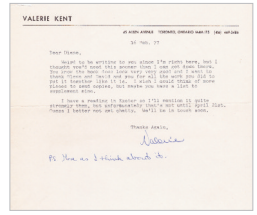


41 **Kent / A Thousand Days in the Attic [from spine]**
Sheet; 506 × 330 mm. Cover press-sheet with colour bars, offset four colours (magenta, yellow, cyan and black) on white Cornwall with a protective coating of varnish; printed together with the cover for *The Story So Four* Edited by Steve McCaffery & bpNichol. Cover photo by David Hlynsky.
EX LIBRIS *Glenn Goluska.*

42 **[A Thousand Days in the Attic]**
Sheet; 638 × 457 mm. Untrimmed and unfolded press-sheet for the second signature of the book (with fold-marks), offset black on cream Zephyr Laid (verso only). Printer's proofsheet of the first impression of B-sig back. NOT DEPICTED.
EX LIBRIS *Glenn Goluska.*

43 **A Thousand Days in the Attic | Valerie Kent | poems by Robert G. Kent | The Coach House Press Toronto**
[128pp]: [xii], 116 (last two leaves blank), perfectbound in illustrated card covers; 178 × 103 × 10 mm. Offset black on cream Zephyr Laid; ISBN 0-88910-193-0 (supplied).
COLOPHON "Cover by David Hlynsky | Designed by Glenn Goluska. | Typeset in 10pt Pilgrim & 14pt Syntax | and printed in an edition of 1000 copies at | The Coach House Press, | 401 (rear) Huron Street, | Toronto, Canada M5S 2G5".
Glenn also used Raffia Initials to emphasize a scream (p62).




VALERIE KENT

45 ALLEN AVENUE TORONTO ONTARIO M4M 1T5 (416) 469-5283

16 Feb. 77

Dear Diane,

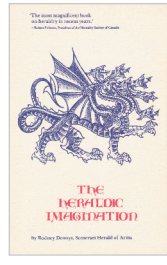
Want to be writing to you since I'm right here, but I couldn't hear this evening that I've got them beat. I do hope the book turns out very well and I wish to thank them (as I do you for all the work you did to put it together like it is. I didn't know of more than a few of the problems, but maybe you have a lot to implement also.

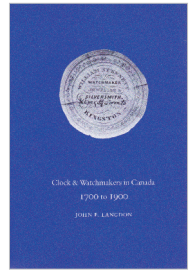
I have a reading to foster on 1751 mention it quite strongly then, but unfortunately that's not until April 21st. Guess I better run get ready. We'll be in touch soon.

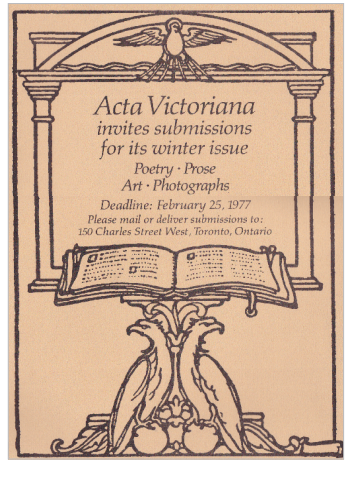
Thanks Annie,

Valerie

PS How am I doing with it.







44 **1000 Days | in the Attic | a novel by | Valerie Kent**
Bookmark; 181 × 51 mm. 1976: Coach House Press. Orange card variant printed green.

45 **1000 Days | in the Attic | a novel by | Valerie Kent**
Bookmark; 179 × 51 mm. 1976: Coach House Press. Grey Byronic variant printed green.

46 **"Dear Diane,…"**
Leaf; 278 × 215 mm. Signed letter to Diane [Scally] at Coach House Press (dated 16 Feb 77) typed on Valerie Kent letterhead; thanking Glenn and David [Young] "for all the work you did to put it [*A Thousand Days in the Attic*] together like it is". Return address: 45 Allen Avenue, Toronto M4M 1T5. Dated a month before Diane completed her "in-plant training course of 720 hours, as a paste-up person in association with the Coach House Press" for her Certificate of Attainment from GEORGE BROWN COLLEGE OF APPLIED ARTS AND TECHNOLOGY – transcribed from the diploma (acquired from Diane 23 January 1984 together with the letter).
Diane's address late 1976 was 313 Brunswick Street, M5R 2Z1 (five houses south of Stan).

47 **rune | Number Three Spring 1976 [upper cover]**
Sheet; 252 × 331 mm. Untrimmed and unfolded press-sheet of the cover, offset black on grey Byronic at Coach House Press. NOT DEPICTED.
EX LIBRIS *Glenn Goluska.*

48 **The Heraldic Imagination | by Rodney Dennys, Somerset Herald of Arms**
[4pp] leaflet; 201 × 126 mm. Prospectus for the Canadian issue of the British Barrie & Jenkins edition (1975) published in 1976 by Anson-Cartwright Editions. Typeset by Glenn in Baskerville and Goudy Text Lombardic, offset blue and red at Coach House Press on cream Zephyr Laid.

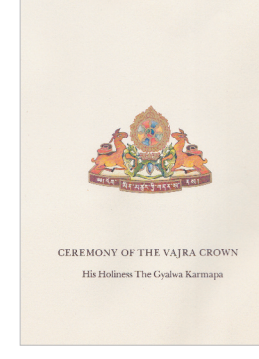
49 **Clock & Watchmakers | and | Allied Workers in Canada | 1700 to 1900 | JOHN E. LANGDON | Anson-Cartwright Editions | Toronto, Canada | 1976**
[216pp]: xx, 196, perfectbound in card covers printed black and blue; 222 × 149 × 17 mm. ISBN 0-919974-02-3. Offset on cream Zephyr Laid at Coach House Press from typewritten masters, with only the cover, half-title and title-pages typeset by Glenn.
John Emerson Langdon (1902–81), editor of the Financial Post and author of earlier works on Canadian silversmiths, bequeathed his library and papers to Thomas Fisher Rare Book Library at the University of Toronto, for which Glenn designed and printed the accession plate (13 April 1981). Having copublished three earlier titles (1972–6), this was the first of Hugh Anson-Cartwright's seven solo publications.

50 **Acta Victoriana | invites submissions | for its winter issue | Poetry • Prose | Art • Photographs | Deadline: February 25, 1977**
Poster; 364 × 253 mm. Set in Palatino Italic and offset black on tan laid stock at Coach House Press.
Presumably typeset by Glenn, as he preserved this copy of the poster.

51 **newsletter** | NUMBER ONE, FEBRUARY 1977
[4pp] loose leaves; 278 × 215 mm. Offset purple on punched yellow bond at Coach House. "This newsletter will be published six times a year, with supplements, in a standard 3-hole format to allow convenient accumulation and binding." 'Technotes' [p4] focuses on the Datapoint 2200 computer acquired in 1974.
Conceived and edited by bpNichol; typeset by Nelson Adams and/or Glenn.

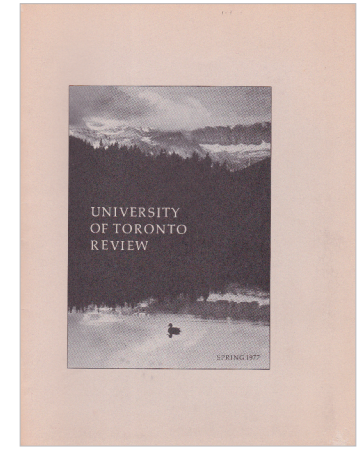
52 **[Laomedon Review Volume 3 Number 1, March 1977]**
Two sheets; 458 × 638 mm. Untrimmed and unfolded press-sheets for two 16pp gatherings (with foldmarks), typeset and offset black on cream Zephyr Laid at Coach House Press. Edited by Linda Kuschnir at the Erindale College campus of the University of Toronto in Mississauga; ISSN 0382-8824. NOT DEPICTED.
EX LIBRIS *Glenn Goluska.*

53 CEREMONY OF THE VAJRA CROWN | **His Holiness The Gyalwa Karmapa**
Sheet; 458 × 639 mm. Press-sheet of the undated brochure for the event, typeset and offset in colour on cream Byronic at Coach House Press. A ceremony (known as the Ceremony of the Black Hat) performed by the visiting 16th incarnation of the Gyalwa Karmapa of the Kargyu Order of Tibetan Buddhism, April 1977, at The Dharma Center of Canada in Kinmount, Ontario. NOT ENTIRELY DEPICTED.
EX LIBRIS *Glenn Goluska.*

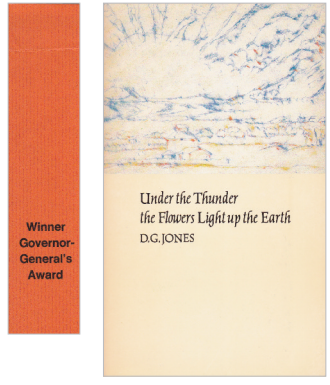


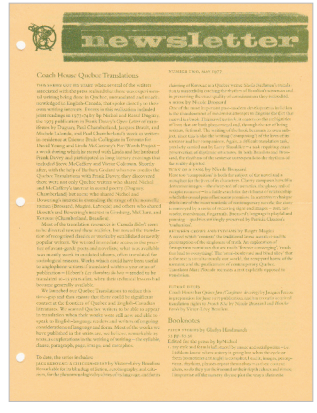
54 UNIVERSITY | OF TORONTO | REVIEW | SPRING 1977 | VOLUME ONE • NUMBER ONE
Three sheets; 458 × 638 mm. Untrimmed and unfolded press-sheets for three 8pp gatherings (with foldmarks), typeset and offset black on cream Zephyr Laid at Coach House Press. Edited by David Folkes and Brian Pel with literary editors Randy Robertson, Jill Shefrin and Hindy Zeidenberg. Includes one poem by Giorgio Di Cicco. NOT DEPICTED.
EX LIBRIS *Glenn Goluska.*

55 UNIVERSITY | OF TORONTO | REVIEW | SPRING 1977 | VOLUME ONE • NUMBER ONE
40pp issue stitched in photographic card covers; 280 × 216 mm. The premiere issue of this annual journal, typeset and offset black on cream Zephyr Laid at Coach House Press. Edited by David Folkes and Brian Pel with literary editors Randy Robertson, Jill Shefrin and Hindy Zeidenberg.
NOTE *that by the time of the fifth issue it was being printed at the University of Toronto Press (spring 1981).*



56 D.G. JONES | **Under the Thunder | The Flowers Light up the Earth** | THE COACH HOUSE PRESS TORONTO
112pp perfectbound with laid siena endleaves in illustrated card covers; 223 × 135 × 10 mm.
COPYRIGHT PAGE "Set in Baskerville and printed in Canada | in an edition of 1500 copies | at The Coach House Press, | 401 (rear) Huron Street, | Toronto, Canada M5S 2G5". The first printing, bearing a black press-mark on the spine, is printed on Zephyr Wove stock, and retailed for $4.50; ISBN 0-88910-59-4 (supplied). This copy includes a letterpress bookmark on orange Carnival Groove, imprinted "Winner | Governor- | General's | Award", which may have been printed by Glenn. Also enclosing a review of the book by Gary Geddes, clipped from The Globe and Mail, Saturday 6 May 1978, in which he calls it "the most important book of poems published in Canada in several years". Accompanying the book are three Press releases offset red and





black at Coach House on the same Zephyr Wove stock as the book: [1] 'Smith on Jones' a review by A.J.M. Smith; [2] 'Poet's reminder' by Marcus van Steen; and [3] 'Quebecker offers new vision' by Douglas Barbour. *The first book from the 13-year-old press, remarkably, to garner the award. Likely involvement by Glenn.*

57 **newsletter | NUMBER TWO, MAY 1977**
[4pp] loose leaves; 278 × 215 mm. Offset green on punched yellow bond at Coach House. Includes insights into *A Thousand Days in the Attic* by Valerie Kent [p2].
Typeset by Nelson Adams and/or Glenn.

58 **What's Happening at | The Robert McLaughlin Gallery | Oshawa | June 1977 to June 1978**
Sheet; 458 × 639 mm. Unfolded press-sheet of the 4pp leaflet, typeset and offset in colour on cream Zephyr Laid at Coach House Press. Includes four illustrations. NOT DEPICTED.
EX LIBRIS *Glenn Goluska.*

59 **newsletter | NUMBER THREE, AUGUST 1977**
[4pp] loose leaves; 278 × 215 mm. Offset brown on punched yellow bond at Coach House. With two photos of Coach House staff (including Glenn) and an article on 'Integrated Random Grain Screenless Photography' (an innovation producing arrestingly distinctive effects from Coach House where it was refined, late 1973). News also of the recent acquisition of the Polar Mohr power guillotine, which became indispensable to neighbourhood handprinters like Glenn, Will Rueter and the Dreadnaught crew, besides those at Coach House [p4].
Cover photo of 11 of 18 Coach House employees, including Glenn. Typeset by Nelson Adams and/or Glenn.

60 **CANADIAN FILMMAKERS DISTRIBUTION CENTRE | ANNOUNCES | OLD HOUSES | A NEW FILM BY KIM ONDAATJE**
Poster; 412 × 296 mm. Offset in colour at Coach House Press on coated paper; designed by Glenn. Undated, but the film was released in 1977, shortly after the publication of the filmmaker's photo study, Old Ontario Houses (1977: Gage Publishing).
Artist and filmmaker Betty Jane Kimbark (b.1928), previously married to the poet Doug Jones (1950–64), was at the time married to Coach House editor Michael Ondaatje. EX LIBRIS *Glenn Goluska.*

61 **rune | Number Four | Spring 1977**
Four sheets; 458 × 638 mm. Untrimmed and unfolded press-sheets for four of the five 16pp gatherings (with foldmarks), typeset and offset black on cream Zephyr Laid at Coach House Press. Edited at St Michael's College by E.J. Carson and Brian Henderson; ISSN 0316-2192. Includes visual texts by bill bissett (9pp), Paul Dutton (8pp) and Andrew Suknaski (7pp); 8 drawings by Joe Rosenblatt; plus 6 poems each by Raymond Souster and Louis Dudek and 3 relatively early ones by Phil Hall. NOT DEPICTED.
Lacking the terminal sheet (sig-E) consumed with 'Louis Dudek's Functional Poetry' by Frank Davey – an excerpt from his forthcoming book on Souster and Dudek.
NOTE *that rune ran 7 issues from spring 1974 to winter 1982, all printed at Coach House (with repeated focus on Coach House authors, especially bpNichol). Issue 5 includes a jacket of handmade paper (from La Papeterie Saint-Gilles) handprinted on Jack McMaster's Albion Press by the editors (with help from Maureen Heel-Henderson).*

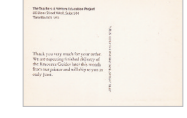
The last two issues sport a new design, with title set in American Uncial (replacing Egyptian Bold), likely introduced by Glenn. EX LIBRIS *St Mike's alumnus Glenn Goluska.*

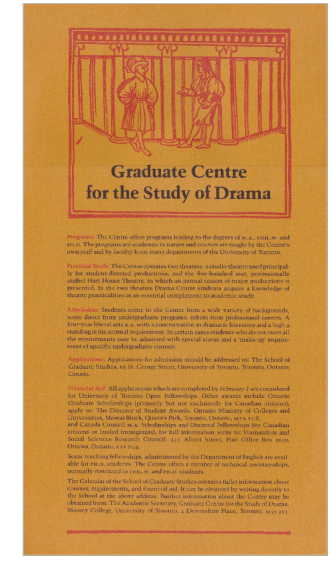
62 **Introductory Handbook | Resource Guides | for the Teaching of | Canadian Literature | The Writers' Development Trust**
Two sheets; 458 × 638 mm. Untrimmed and unfolded press-sheets for the undated 32pp booklet (with fold-marks), offset black on cream Zephyr Laid. NOT DEPICTED.
"ACKNOWLEDGEMENTS: | We wish to thank the members of our advisory panel | for their advice and assistance: | [list of 31 names] | Special thanks also to Graeme Gibson and Alma Lee for | their tireless contributions to fund-raising and organizing, | to Eve Zaremba who directed the project during the crucial | phases of research and material development in the first year, | and to David Young and Steve McCaffery who saw the guides | through to publication and school implementation. | Designed and Printed by The Coach House Press | Published in Canada by The Writers' Development Trust". At the head of a list of those providing financial assistance is THE SAMUEL AND SAIDYE BRONFMAN FAMILY FOUNDATION.
The series of ten handbooks (produced between 1977 and 1981), was available from The Teachers & Writers Education Project, 86 Bloor Street West, Suite 514, Toronto M5S 1M5, at $2 each or $15 the set. Glenn who appears to have been involved in its design (vide his Bodoni wood-block alphabet specimen proof handprinted on the verso of a waster Guide sheet), would go on to produce three letterpress books for the Writers' Development Trust (1983) following his grandest production a year earlier, for Saidye Rosner Bronfman.

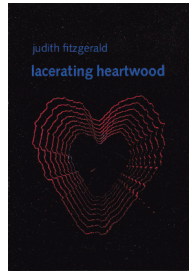
63 **The Teachers & Writers Education Project | 86 Bloor Street West, Suite 514 | Toronto M5S 1M5 [verso]**
Card; 108 × 156 mm. Postcard offset in colour at Coach House Press with a quote recto by Margaret Laurence: 'These guides will | surely become a | landmark in the | establishing of | Canadian literature | courses in our high | schools and in the | vital process of passing | on to succeeding | generations a | knowledge of their | own cultural heritage.' This text is flushed right over a map emphasizing the PEACE river (with the author's name in smallcaps).
TEXT VERSO "Thank you very much for your order. | We are expecting finished delivery of | the Resource Guides later this month | from our printer and will ship to you in | early June. | PUBLISHED BY THE WRITERS' DEVELOPMENT TRUST".
Typeset by Glenn.

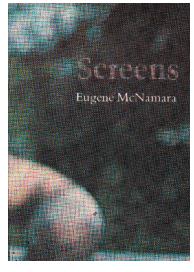
64 **Graduate Centre | for the Study of Drama**
Sheet; 506 × 263 mm. Undated poster offset red and black on tobacco Tweedweave at Coach House Press. Setting out the programs and particulars for enrollment in the Centre at the University of Toronto (cofounded in 1966 by Robertson Davies).
EX LIBRIS *Glenn Goluska.*

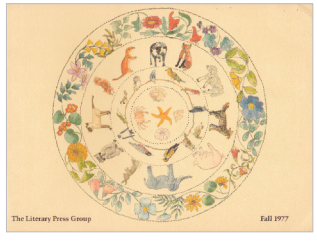
65 **judith fitzgerald | lacerating heartwood [cover]**
Sheet; 508 × 331 mm. Progressive cover press-sheet offset black at Coach House Press on Cornwall cardstock (ganged with five postcards). Together with a second progressive press-sheet offset blue; and a third printed red

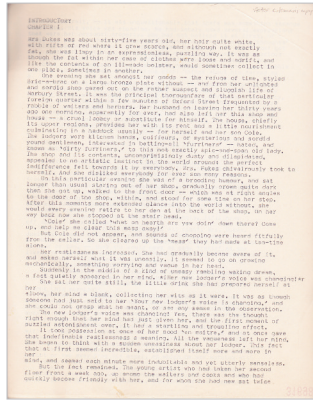












over blue. There is also an anomalous fourth sheet with the cover panels of Judith's book (printed red and blue) transposed; ganged with the cover to *Stabbed to Death with Artificial Respiration* by Opal Nations (printed red, blue and black and coated with varnish). NOT DEPICTED.
EX LIBRIS *Glenn Goluska.*

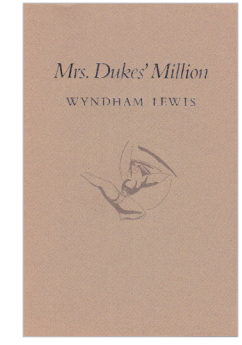
66 **judith fitzgerald | lacerating heartwood | the coach house press toronto**
96pp (last leaf blank) perfectbound in illustrated card covers; 215 × 146 × 8 mm. With creative photographs by Barry Brooks. ISBN 0-88910-007-1 (supplied).
COLOPHON "typeset in 9pt syntax and | printed in an edition of 1000 copies | at the coach house press | 401 (rear) huron street | toronto, canada M5S 2G5 | 1977".
Presumably typeset by Glenn, as he preserved cover progressives. This copy includes a photo of the author taken shortly before publication, for an issue of Is edited by Victor Coleman.

67 **Screens | Eugene McNamara | The Coach House Press, Toronto 1977**
[72pp] last two leaves blank, perfectbound in illustrated card covers; 196 × 138 × 6 mm. ISBN 0-88910-016-0.
COLOPHON "Edited for the press by bp Nichol [*sic*] | Visuals by Paul Collins | Typeset in Bembo and Trump Mediæval | and printed in an edition of 750 copies at | The Coach House Press | 401 (rear) Huron Street, | Toronto, Canada M5S 2G5".
It's somewhat remarkable that bp edited the book considering Eugene's less than exuberant review of love: A Book of Remembrances *(1970: Talonbooks) and* Konfessions of an Elizabethan Fan Dancer *(1974: Weed/flower Press), entitled 'Scream or Speech?' (Autumn 1976: Canadian Literature No 70, pp100/1).*

68 **The Literary | Press Group | 1977 Catalogue**
32pp landscape pamphlet, stitched in illustrated card covers; 203 × 273 mm. The second catalogue of the Literary Press Group (CANADIAN BOOKSELLERS ASSOCIATION, 56 The Esplanade suite 400, Toronto M5E 1A8), offset black on white stock; with Introduction by Chairman Marian M. Wilson.
COLOPHON "Designed by Robbie Goulden Graphic Design. | Cover: Elisabeth Hopkins, | reproduced courtesy of Jane Rule, 1975. | Photo: Jim Gorman, The Vancouver Art Gallery. | Typeset by The Coach House Press, Toronto. | Printed in Canada by Webcom, Don Mills, Ontario." The cover adds the date "Fall 1977".
Possibly typeset by Glenn.

69 **[Mrs. Dukes' Million | WYNDHAM LEWIS]**
[218] leaves lineprinted recto on punched computer paper, secured upper left with a ring; 275 × 250 × 20 mm. Initial lineprint proof, distributed among a number of press proofreaders, including Victor Coleman (source of this copy). Victor's copy has a red star attached to the top of one leaf with an entire paragraph bracketed in black ink. Preserved in a kraft envelope titled by Victor, "MRS. DUKE'S [*sic*] MILLION | complete printout edition". Last leaf loose.
"In July of 1977 the Press acquired a General Electric TermiNet line printer. This purchase was part of a general plan to increase the effectiveness of our computer typesetting facility while reducing our cost. As always the acquisition of a new tool has opened up ideas for new applications. The initial idea for the line printer, and the

one for which it was instantly employed, was in the running off of proofs…. Line printer proofs were first used at the Press on Wyndham Lewis' Mrs Dukes' Million. *After the proofing and necessary corrections had been done, a limited number of line printer editions of the book were run off and sent out as advance review copies. These appear to have become instant collector's items* [*'Technotes: Line Printers' in Coach House Newsletter Number Five, February 1978, p1*]."
I bought Glenn's copy of Omar Pound's typesetting typescript (9 October 1981) for my Coach House collection, now at the National Library – Mrs. Dukes' Million | WYNDHAM LEWIS [*518*] *leaves; 273 × 211 × 40 mm. Omar was long rumoured to be the natural son of Wyndham Lewis and Dorothy Shakespear, wife of Ezra Pound. His wife, Elizabeth Parkin, originally hailed from Montreal.*

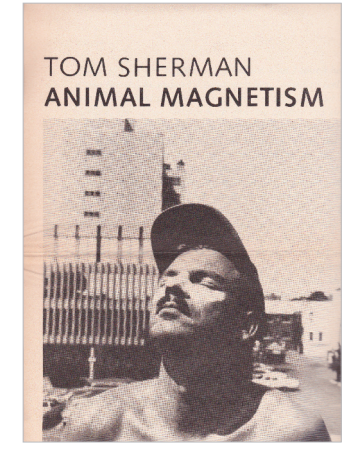


70 **Mrs. Dukes' Million | WYNDHAM LEWIS | THE COACH HOUSE PRESS | TORONTO • 1977**
Sheet; 638 × 457 mm. Untrimmed and unfolded press-sheet for the first signature of the book (with foldmarks), offset black on cream Zephyr Laid (verso only). Proofsheet of the first run of A-sig (back). NOT DEPICTED.
EX LIBRIS *Glenn Goluska.*

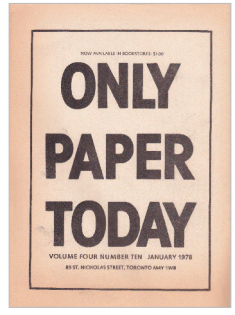
71 **Mrs. Dukes' Million | WYNDHAM LEWIS | THE COACH HOUSE PRESS | TORONTO • 1977**
368pp perfectbound in printed card covers with foil-stamped titling; 208 × 137 × 30 mm (designed for 208 × 140 × 30 mm). Bindery set-up proof, bound too high in the cover with mistaken trim-size.
COLOPHON "Edited for the Press by Frank Davey. | … | Typeset in Bembo and printed in Canada | in an edition of 2000 copies at | The Coach House Press | 401 (rear) Huron Street | Toronto, Canada M5S 2G5".
The first printing was inadvertently all bound in card covers, December 1977 (according to newsletter No 5); ISBN 0-88910-082-9 (supplied).
A copy included in my Coach House collection at the National Library was playfully signed "Wyndham Lewis" by each of five employees involved in its production: Stan Bevington, Glenn Goluska, John Ormsby, Diane Scally and one forgotten other.

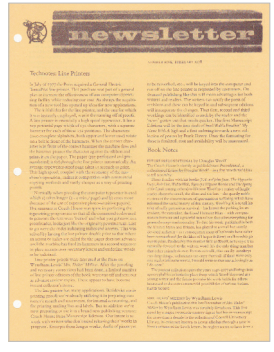
72 WILLIAM FRENCH | **Coach House coup brings lost novel to print**
Leaf; 289 × 254 mm. Reprint of a review of *Mrs Dukes' Million* in The Globe and Mail, Tuesday 22 November 1977; offset black on cream Zephyr Laid. NOT DEPICTED.

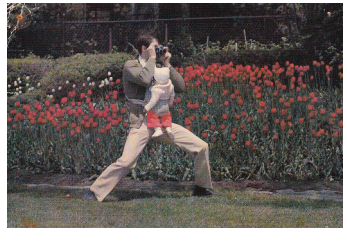
73 **newsletter | NUMBER FOUR, NOVEMBER 1977**
[4pp] loose leaves; 278 × 215 mm. Offset navy blue on punched yellow bond at Coach House. With an article entitled 'Technotes: Sheet-Fed Offset' retracing the history of printing equipment at the press: silkscreen and letterpress period (1964–6); A.B. Dick 360 offset (1967–70); and Heidelberg Kord 64 (1970 on).
Typeset by Nelson Adams and/or Glenn.



74 TOM SHERMAN | ANIMAL MAGNETISM
12pp unbound tabloid of three nested folios; 433 × 301 mm. The artist's first monograph, published by Victor Coleman at A Space.
COLOPHON "ONLY PAPER TODAY VOLUME FOUR NUMBER TEN JANUARY 1978 $2 | Edited by Vic d'Or for The Eternal Network & The Nightingale Arts Council".





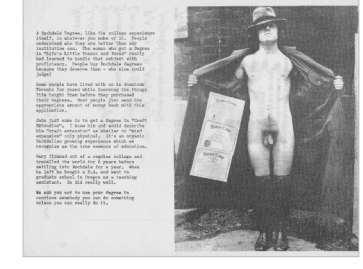


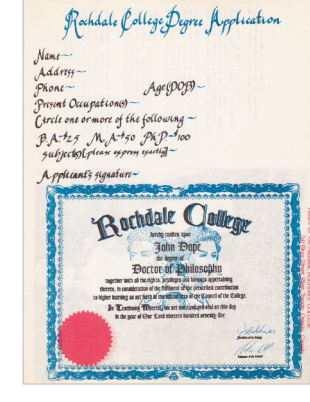
Set by Glenn in Times New Roman with Syntax folios and display type and offset black on newsprint (at Coach House?), presumably in a smaller edition than a regular issue.
Originally known as Proof Only edited by Alvin Balkind, David Bolduc, Victor Coleman, Av Isaacs, and Marien Lewis (eight numbers, November 1973 – June 1974), Only Paper Today edited by Victor (September 1974 – summer 1981) was issued from A Space, 85 St Nicholas Street, before October 1978 and 31 Mercer Street after.

75 **newsletter | NUMBER FIVE, FEBRUARY 1978**
[6pp] loose leaves; 278 × 215 mm. Offset brown and black on punched yellow bond at Coach House. With an article on 'Line Printers' [p1] and an unsigned report (likely by Glenn) on the recent acquisition of "the latest addition to Coach House's growing collection of type faces for book setting": Electra, designed for the Linotype by W.A. Dwiggins [2].
Typeset by Nelson Adams and/or Glenn.

76 **The Nightingale Arts Council Presents | ROLLING LANDSCAPE**
Sheet; 607 × 420 mm. Exhibition poster offset four colours on semi-gloss stock at Coach House Press, with photo by Rick/Simon. NOT DEPICTED.
TEXT "23 February to 8 March 1978 Yonge/University/Spadina | 9 March to 22 March 1978 Bloor/Danforth | … | Photography Underground in T.T.C. Subway Car No. | 5780 | An 'Art in Public' Project made possible by the generous financial assistance of The Canada Council, The Ontario Arts | Council, and National Museums of Canada. With special thanks to the regular advertisers in car no. 5780." Includes a list of the 34 participating artists responsible for the 52 backlit Cibachrome transparencies exhibited from the car's ad-banner (liberally sprinkled with Coach House conspirators).
Initiated by Ben Mark Holzberg egged on by David Hlynsky, the highly improbable exhibition was followed by a double issue of Image Nation (19/20) devoted to the spectacle (printed January 1979 at the Pearson Garnet Press – the first issue produced outside Coach House).
"The Rolling Landscape was organized by Ben Mark Holzberg in cooperation with the Nightingale Arts Council…. Images were selected by David Hlynsky and Ben Mark Holzberg [p3]". An ad for this "special collectors' edition" appears on p19 of Only Paper Today 5:9 (November 1978) with typography from Coach House. Toronto's two subway lines at the time ran along Yonge/University/Spadina (north-south) and Bloor/Danforth (east-west). Organized in 1970, the Nightingale Arts Council established A Space Gallery a year later, directed by Victor Coleman from January 1974 through November 1978, to whom Ben and David turned for help with funding. Nightingale Arts Council would shortly be 'taken over' by A.A. Bronson and a "well organized cadre of ostensibly concerned artists" later that year on 15 September 1978, auguring the departure of A Space from 85 St Nicholas (and a withdrawal of funding for Only Paper Today, which led to Victor establishing the artist-run gallery and performance space at 31 Mercer).
Masterfully designed by Rick/Simon, there's an outside chance the poster may have had a few Goluska tweaks. Rick & David are both expats from Ohio (along with two of the other Coach House denizens of the day, Jim Lang and Jerry Emerick ofO), while Glenn and David shared Polish-American roots; the tenor of their mid-western non-conformism infusing the press with a heady blend of transient experimentalism that introduced more vitality both to Coach House and the arts in Canada, than may generally be appreciated.

Begun by Victor Coleman at Rochdale (7 issues through 13 weeks early 1969), Image Nation was transformed from an anarcho-literary house rag to a focal post-modern photo journal (published at Coach House Press), edited initially by Fletcher Starbuck (issues 8–11) and subsequently by David Hlynsky (from issue 12), who'd made the trip north in 1971. In part, in response to the characterization of the university as plantation (advanced by Jerry Farber in The Student as Nigger*), the Board of Directors for Campus Co-op student housing, undertook to erect what was intended to be an 18-storey educational residence for students and faculty who might prefer an open tutorial alternative to regimented classrooms. To augment participating faculty (largely from the adjacent University of Toronto), those with exemplary skills (such as Stan Bevington and Victor Coleman), were enlisted as resident resource personnel – ideal, in that Coach House had only months earlier moved into four Campus Co-op parking garages four lots down the lane. Scheduled to open September 1968, Rochdale was unfinished as the influx of students descended (because of a three-month cement-drivers strike the previous summer), leading to an atmosphere of disorder as many sought alternative accommodation – a defining air which prevailed until its demise in 1976. It rapidly came to be known as the college of sex, drugs and rock-and-roll, with Coach House, for a time, the outlaw College press; adding lurid context to Glenn's more purist pursuits across campus at St Mike's at the time – particularly in light of his ultimate submergence in its heady ferment a few years later.*
SIDEBAR [1] *'Rochdale under construction', February 1968* – DOUG FETHERLING; [2] *image nation no. 1, Sunday 23 March 1969;* [3] *interim president Bob Nasmith promoting the voluntary Degree programme (recto);* [4] *Degree Application form produced at Coach House (verso): the* BA *which ran $25, required the applicant to answer a skill-testing question; the* MA*, $50, a question of their own choosing; the* PHD*, $100, no questions asked. Inimitably Bob – who helped Stan renovate the press's new home amid those Campus Co-op parking garages (spring 1968) and me move Letters off Queen (spring 1989) – brought Krapp back to the stage for Rochdale-spawned Theatre Passe Muraille's 50th anniversary (October 2018), one of our ballsier hunger artists.*

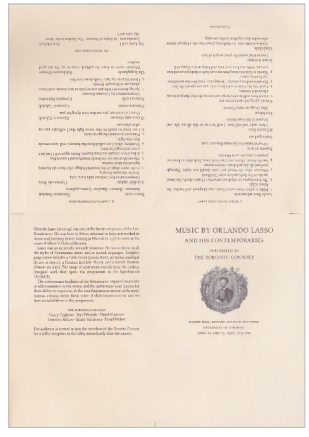




77 **The Nightingale Arts Council and Ben Mark Holzberg invite you to preview | Rolling LANDSCAPE | An Exhibition of Contemporary Photography | Presented in T.T.C. Car No. 5780 | 22 February 1978 at 7:00pm sharp | in the Davisville Car House**
Sheet; 254 × 317 mm. Untrimmed press-sheet of the RSVP invitation (with cropmarks) offset pink and brown at Coach House Press on cream cardstock, work-and-turn format.
TEXT "The unique exhibition is open to the public during regular service | 23 February to 8 March 1978 Yonge / University / Spadina | 9 March to 22 March 1978 Bloor / Danforth".
Includes the names of 34 participating photographers.
Designed by Rick/Simon in a replica of a Toronto Transit Commission ticket (with dollar signs for s's) but again, conceivably with typographic contributions from Glenn (considering the use of smallcaps).

78 **[IMAGE NATION order form]**
Card; 95 × 144 mm. Postcard order form for the "special collectors' edition" of Image Nation 19/20 (offered at $6 instead of $8), typeset and offset at Coach House Press; with return address "c/o Fringe Research | 1179 King St. West / Toronto Canada M6K 3C5". The recto colour image is by Serge Grenier (from the front cover of the issue).

79 **[IMAGE NATION order form]**
Card; 95 × 143 mm. Postcard order form for the "special collectors' edition" of Image Nation 19/20 (offered at $6 instead of $8), typeset and offset at Coach House Press; with return address "c/o Fringe Research | 1179 King St. West / Toronto Canada M6K 3C5". The recto colour image of a used flashbulb container is by David Hlynsky (from the back cover of the issue). There were also at least 18 further colour postcards from the exhibition produced at Coach House Press, numbered verso IN#100 to IN#118.



80 **WHITE | WALL | REVIEW**
Four sheets; 458 × 638 mm. Untrimmed and unfolded press-sheets for four 16pp gatherings (with foldmarks), typeset and offset black on cream Zephyr Laid at Coach House Press. Volume 1 Number 3 (spring 1978) edited by David Ian Henderson and A.M. Tarini for the Ryerson Literary Society, RYERSON POLYTECHNICAL INSTITUTE, 50 Gould Street, Toronto M5B 1E8. Includes sheets for signatures A to C and E (lacking D); with printer's blue ink handwritten notice to the binder on each sheet (comprising sig-dividers to identify the stack of printed sheets beneath). Includes two poems by George Swede. NOT DEPICTED.
EX LIBRIS *Glenn Goluska.*

81 **MUSIC BY ORLANDO LASSO | AND HIS CONTEMPORARIES | PERFORMED BY | THE TORONTO CONSORT**
Sheet; 380 × 278 mm. Press-sheet of a [4pp] leaflet imposed in work-and-turn format (with trim marks), offset black on cream Zephyr Laid at Coach House Press. Performed at Walter Hall in the Edward Johnson Building at the University of Toronto, 12/3 April 1978. Presumably set by Glenn, as he retained this press-sheet.

82 **[University of Toronto Review]**
Three sheets; 458 × 638 mm. Untrimmed and unfolded press-sheets for three 8pp gatherings (with foldmarks), typeset and offset black on cream Zephyr Laid at Coach House Press. NOT DEPICTED.
An annual journal initiated in 1977 (printed at the University of Toronto after the fourth issue), this undated issue is presumably from 1978. EX LIBRIS *Glenn Goluska.*

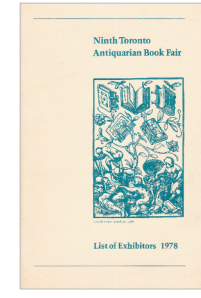
83 **UNIVERSITY OF TORONTO | THOMAS FISHER RARE BOOK LIBRARY | Hollar's England | An Exhibition of the etchings of | Wenceslaus Hollar | Selected from the Sidney T. Fisher Collection | on the Occasion of the Meeting of the | Shakespeare Association of America | at the University of Toronto, | April 1978**
[16pp, 4-panel foldout plate] catalogue stitched in illustrated card covers; 222 × 148 mm. Offset black on cream Zephyr Laid at Coach House Press. The plate presents Hollar's stereo view of London before and after the great fire (2–6 September 1666). Wenceslaus Hollar of Prague (1607–77).
Possibly typeset by Glenn, as he preserved press-sheets of the cover and text.

84 **UNIVERSITY OF TORONTO | THOMAS FISHER RARE BOOK LIBRARY | Hollar's England | An Exhibition of the etchings of | Wenceslaus Hollar | Selected from the Sidney T. Fisher Collection | on the Occasion of the Meeting of the | Shakespeare Association of America | at the University of Toronto, | April 1978**
Sheet; 458 × 638 mm. Unfolded press-sheet of the text gathering (with foldmarks), typeset and offset black on cream Zephyr Laid at Coach House Press. NOT DEPICTED.
EX LIBRIS *Glenn Goluska.*

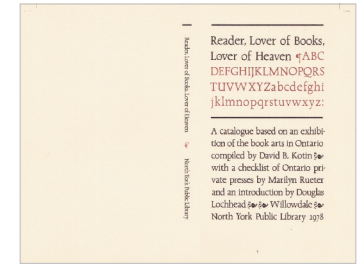
85 **Hollar's England**
Sheet; 329 × 381 mm. Untrimmed cover press-sheet with trim marks, offset black on cream cardstock.
EX LIBRIS *Glenn Goluska.* NOT DEPICTED.

86 **The Literary | Press Group | Catalogue Spring 1978**
136pp perfectbound in illustrated card covers; 199 × 271 × 6 mm (landscape). The third annual catalogue of the Literary Press Group (CANADIAN BOOKSELLERS ASSOCIATION, 56 The Esplanade suite 400, Toronto M5E 1A8), offset black on white stock; with Introduction by Chairman Ann Wall. Cover painting by Emily Carr; title-page illustration by Thoreau MacDonald.
COLOPHON "Designed by Robbie Goulden Graphic Design | Typeset by The Coach House Press, Toronto | Printed in Canada by Maracle Press, Oshawa, Ontario". Incorporating over 700 titles from 26 member presses (including eight from Coach House).
Possibly typeset by Glenn.

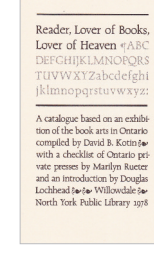
87 **Ninth Toronto | Antiquarian Book Fair | List of Exhibitors 1978 [cover]**
[8pp] pamphlet stitched in illustrated card covers; 221 × 148 mm. Offset black on cream Zephyr Laid, cream cover printed blue. The fair was held 18–20 May 1978 at the Park Plaza Hotel.
COLOPHON "Designed and printed at the Coach House Press".
Founded in 1966, the Antiquarian Booksellers Association of Canada began holding annual bookfairs in 1970 – initially at York University in Toronto. Posters and fliers for the early fairs (designed by Will Rueter) were produced at Coach House Press.



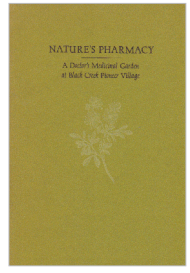
88 **Reader, Lover of Books, | Lover of Heaven… | … | North York Public Library 1978**
Sheet; 251 × 314 mm. Unfolded and untrimmed cover sheet of cream Fine Art Etching, set in Cartier and offset brown and black at Coach House Press. Designed by Glenn.

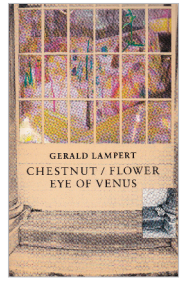


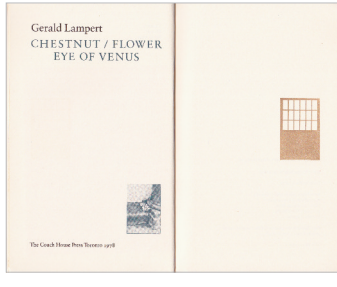
89 **Reader, Lover of Books, | Lover of Heaven… | … | North York Public Library 1978 [cover panel]**
[4pp] leaflet prospectus; 163 × 95 mm. Offset black on cream Zephyr Wove at Coach House Press. Includes a North York Public Library order form, priced $5.95 ("the first book devoted exclusively to the Canadian book arts, specifically as created by Ontario residents").
Designed by Glenn – though the third paragraph states: "Designed and printed at The Coach House Press…" with no mention of him at all.

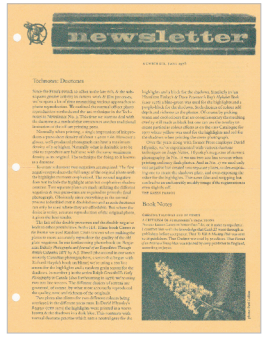


90 **Reader, Lover of Books, | Lover of Heaven | A catalogue | based on an exhibition | of the book arts in Ontario | compiled by David B. Kotin | with a checklist of | Ontario private presses | by Marilyn Rueter | and an introduction | by Douglas Lochhead | Willowdale | North York Public Library 1978**
112pp sewn in seven gatherings glued in printed card covers; 219 × 139 mm.
COLOPHON "Designed by Glenn Goluska. | Printed at The Coach House Press | in Trump Mediæval | with display and running heads | in Carl Dair's Cartier. | Printed on [cream] Zephyr Wove | in a first edition of 1000 copies | at The Coach House Press | in May of 1978. | Bound in [cream] Fine Art Etching | at The Porcupine's Quill, | Erin, Ontario." Issued as Canadiana Collection Publication no. 1.









The prospectus describes the size of the book as 8⅛″ × 5½″ (though the final trim-size is 8⅝″ × 5½″); including 59 illustrations, together with indexes and a bibliography. The listing for imprimerie dromadaire (p52) includes a brief introduction by Glenn and one publication, A Christmas Chapbook, *issued in 1976 (catalogue number 100). Both Glenn and Anne are included in the Index of Printers (108), with press initials capitalized (pp52, 109).*
"Imprimerie Dromadaire actually began in Chicago, where I was working for a foreign-language typesetting company and attempting, with little success, to print at home on a battered Poco proof press. Returning to Toronto to work at The Coach House Press, I found myself living in a veritable ghetto of hand printers, with Dreadnaught, Aliquando, and Coach House all within two or three blocks of our house. The encouragement and advice of Will Rueter, Stan Bevington, and especially Robert MacDonald, whose press I used initially, led to a spate of broadsides and other ephemera. Now we have a Vandercook in the kitchen and are currently printing a Russian short story. The press's main concerns are typography and letterforms, literature (particularly Russian) in translation, and an obsession with wood type. Forthcoming projects include translations of Mayakovsky, a wood type specimen book, and a specimen book of nineteenth-century Cyrillic type [p52]."
The exhibition also spawned the Grimsby Wayzgoose, instituted 28/9 April 1979 by Grimsby Public Art Gallery Director Bill Poole, after seeing the show. The exhibition was held at the Fairview Area Branch of the North York Public Library in Willowdale, 21 March through 30 April 1977.
AWARDED *Glenn's second AIGA Certificate of Excellence in Book Design and another from Graphic Design Canada.*

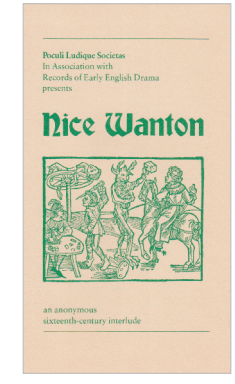
91 **NATURE'S PHARMACY | A Doctor's Medicinal Garden | at Black Creek Pioneer Village | Metropolitan Toronto and Region Conservation Authority**
24pp pamphlet, stitched in printed green Byronic covers; 222 × 150 mm.
COLOPHON "a Publication of | Black Creek Village | an agency of | Metropolitan Toronto and Region Conservation Authority | Text by Eustella Langdon | Landscape consultants: Johnson Sustronk Weinstein & Associates Limited | Copyright © 1978. | Metropolitan Toronto and Region Conservation Authority". Includes wood engravings of plants by Thomas Bewick from *A New Family Herbal: Or Popular Account of the Natures and Properties of the Various Plants Used in Medicine, Diet, and the Arts* by Robert John Thornton (1810: RICHARD PHILLIPS). Produced at Coach House Press on Zephyr Antique Laid stock, with possible involvement by Glenn.

92 **Gerald Lampert | CHESTNUT / FLOWER | EYE OF VENUS | The Coach House Press Toronto 1978**
[168pp]: [ii], 166 (last two leaves blank), perfectbound in illustrated card covers; 213 × 133 × 14 mm.
COPYRIGHT PAGE "Edited for the Press by bpNichol | Cover by Paul Collins | Set in Sabon and printed in Canada | in an edition of 1000 copies at | The Coach House Press, | 401 (rear) Huron Street, | Toronto, Canada | … | ISBN 88910-079-9". The posthumous second book by Gerry Lampert (1924–78) co-founder with wife Arlene, of the Creative Writers Workshop (1968), who'd only recently passed away (29 April 1978).
The title-page (printed blue and black) was unfortunately imposed on the verso of the half-title [p2], *with the adjacent page left blank* [p3]; *resulting in a subsequent workaround which would expediently transform the title-page into a spread. First state, with page* [3] *blank. Presumably designed and set by Glenn (though pasted-up in 8-page imposition for making plates, by another).*

93 **Gerald Lampert | CHESTNUT / FLOWER | EYE OF VENUS | The Coach House Press Toronto 1978**
[168pp]: [ii], 166 (last two leaves blank), perfectbound in illustrated card covers; 213 × 133 × 14 mm.
COPYRIGHT PAGE "Edited for the Press by bpNichol | Cover by Paul Collins | Set in Sabon and printed in Canada | in an edition of 1000 copies at | The Coach House Press, | 401 (rear) Huron Street, | Toronto, Canada | … | ISBN 88910-079-9".
Second state, with golden-yellow rubber-stamped image of a window on page [3]. *Printed review slip tipped to half-title gives date of publication as July 1978 and price of $4.50. Preceded by an earlier handwritten review slip.*

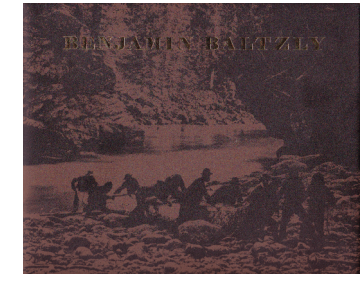
94 **newsletter | NUMBER SIX, JUNE 1978**
[4pp] loose leaves; 278 × 215 mm. Offset green on yellow bond at Coach House. With an article on 'Duotones' [p1] and 'Something from Typesetting to Fill Up the Last Page' compiled by Nelson [4].
Typeset by Nelson Adams and/or Glenn. ASIDE *Rochdale looming over Coach House, by Shelley Freeman (1975).*

95 **Poculi Ludique Societas | In Association with | Records of Early English Drama | presents | Nice Wanton | an anonymous | sixteenth-century interlude [cover]**
[6pp] gatefold leaflet; 214 × 119 mm. Offset green on tan Byronic at Coach House Press. Issued for the impending production of the mid-sixteenth-century play, at the REED conference, fall 1978. David and Caroline Parry are now listed as Theatrical Administrators of PLS; with no mention of Anne Goluska among the costumers. Designed by Glenn.

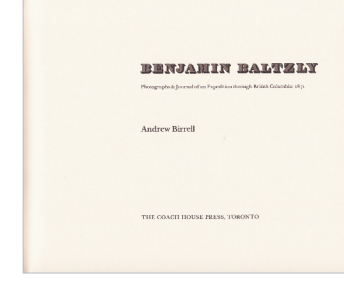


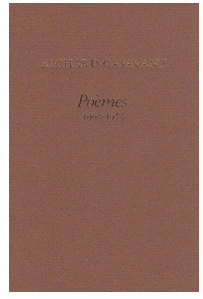
96 **Acta | Victoriana | CENTENNIAL 1878–1978 | Volume 102, No. 2, Fall 1978**
Two sheets; 563 × 458 mm. Untrimmed and unfolded press-sheets for two 12pp gatherings (with foldmarks), typeset and offset black on cream Zephyr Laid at Coach House Press. Edited by B.M. and J.S. at Victoria College, University of Toronto. Includes the previously unpublished poem 'The Puppet of the Wolf' by Margaret Atwood and excerpts from an interview with Douglas Fisher. NOT DEPICTED.
EX LIBRIS *Glenn Goluska.*

97 **BENJAMIN BALTZLY | Photographs & Journal of an Expedition through British Columbia: 1871 | Andrew Birrell**
Sheet; 502 × 458 mm. Trial state of the poster designed by Glenn for the book, offset black and brown on semi-gloss stock; trimmed almost square. NOT DEPICTED.
COLOPHON "160 pages, 27 by 23 cm, 71 duotone plates, 3-colour map, casebound, $24.50 | The Coach House Press 401 (rear) Huron Street, Toronto, Canada M5S 2G5".
EX LIBRIS *Glenn Goluska.*

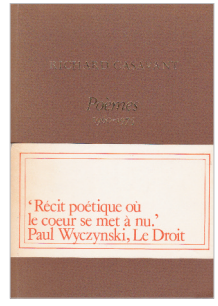


98 **BENJAMIN BALTZLY | Photographs & Journal of an Expedition through British Columbia: 1871 | Andrew Birrell**
Sheet; 568 × 431 mm. Poster designed by Glenn for the book, offset black and brown on semi-gloss stock.
COLOPHON "160 pages, 27 by 23 cm, 71 duotone plates, 3-colour map, casebound, $24.50 | The Coach House Press 401 (rear) Huron Street, Toronto, Canada M5S 2G5". NOT DEPICTED.
EX LIBRIS *Glenn Goluska.*

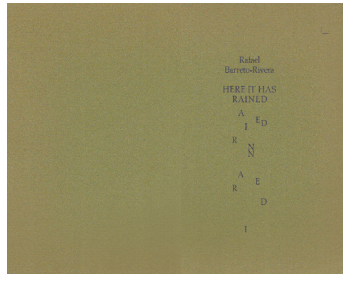




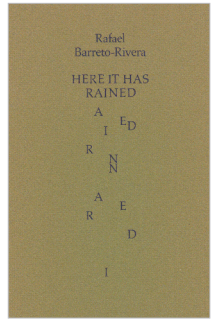
99 BENJAMIN BALTZLY | **Photographs & Journal of an Expedition through British Columbia: 1871 | Andrew Birrell** | THE COACH HOUSE PRESS, TORONTO
[88pp, 36 plate leaves, foldout map laid in]: 32 laid pages, 72 coated, [56 laid] foliated [105]–[160]; bound with green endleaves in gilt-stamped brown linen, with gilt-stamped photographic jacket; 229 × 272 × 18 mm.
ISBN 0-88910-043-8 (supplied).
COLOPHON "This book has been printed in an edition of 2000 copies, | Fall 1978, by The Coach House Press, Toronto. | The papers are Warrens Lustro Offset Enamel and Rolland Zephyr book laid. | The type is Baskerville with display in Thorne Shaded. | The plates are micrograin duotone photo offset reproductions from the original | photographic prints." Typeset by Glenn.
NOTE *that as the jacket was folded in half to emboss the title, a faint blind impression appears on the lower panel.*



100 RICHARD CASAVANT | **Poèmes | 1960–1975 [cover]**
Card; 203 × 133 mm. Book launch invitation offset black on brown Tweedweave with recto foil-stamped in gold.
TEXT "Les éditions Prise de Parole | vous invitent | au lancement du livre | POÈMES | (1960–1975) | de | Richard Casavant | à Ottawa | le dimanche 15 novembre [1978] | de 15h à 17 h | dans les locaux de l'Institut Canadien-Français | 316, rue Dalhousie (234-3167) | à Toronto | au Centre Communautaire Francophone | 435 Queensway West (367-1930) | le lundi 6 novembre | Rencontre avec l'auteur de 19h à 21 h | Récital de Poésie à 21 h". The publisher's address is CP 550, Sudbury Ontario P3E 4R2.
Typeset by Glenn. Two copies plus a double lacking the gold leaf.



101 RICHARD CASAVANT | **Poèmes | 1960–1975 | Symphonie en 'Blues' | Le Matin de l'Infini | Les Sentinelles de l'Absence** | EDITIONS PRISE DE PAROLE | **1978**
144pp perfectbound in foil-stamped brown Tweedweave covers; 198 × 139 × 11 mm. Set by Glenn in Garamond and offset black on cream Zephyr Laid at Coach House Press, in an edition of 1000 copies. Préface by Paul Chamberland. The publisher's address is CP 550, Sudbury Ontario P3E 4R2.
COLOPHON "Justification du tirage: | La première édition de cet ouvrage a été | tirée à mille exemplaires sur papier | Zéphyr blanc antique en typographie style | Garamond. Des premiers cents exemplaires | numérotés les numéros H.C. 1 à 10 ont été | réservés pour l'auteur tandis que les | autres étaient disponibles aux lancements."
This copy includes a wraparound band offset orange on off-white cardstock, bearing a blurb on its face: "'Récit poétique où | le cœur se met à nu.' | Paul Wyczynski, Le Droit".
The author's two earlier books, Symphony in Blues *(1965) and* The Morning of the Infinite *(1967) were revised for this edition.*



102 **Rafæl | Barreto-Rivera** | HERE IT HAS | RAINED
Sheet; 253 × 328 mm. Unfolded and untrimmed cover press-sheet, set in Aldus Book and offset black on olive Tweedweave. The second Underwhich book; produced at Coach House Press in an edition of 500 copies (Fall 1978).
Designed by Glenn; commissioned by bpNichol.

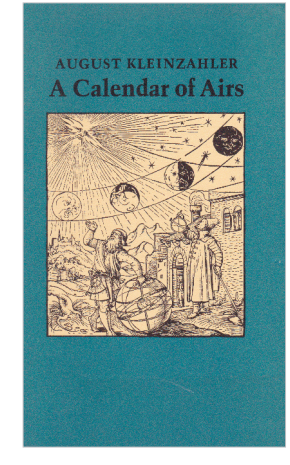
103 **Rafæl | Barreto-Rivera | HERE IT HAS | RAINED**
[16pp] pamphlet stitched in printed olive Tweedweave card covers; 215 × 139 mm. The second Underwhich book, set in Aldus Book offset on cream wove stock.
COLOPHON "Printed in an edition | of 500 copies at | The Coach House Press | in Fall of 1978. | Published by | Underwhich Editions, | 100 Richmond Street East, | Suite 323, Toronto, Ontario. | Designed by Glenn Goluska."
Commissioned by bpNichol. Ever infectious, Raf made Anne and Glenn's great Thanksgiving parties all the more memorable.

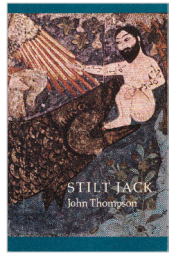
104 **JOUR | NAL**
Cover mockup on tracing-paper; 218 × 247 mm. Woodtype title characters traced in ink by Glenn (with slight difference in positioning from the published cover); the sheet folded twice like the cover, with film title on unfixed proofing paper, tipped to spine panel.

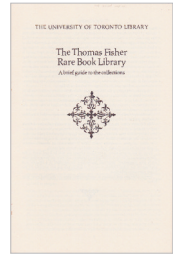
105 **JOURNAL | bpNICHOL | THE | COACH | HOUSE | PRESS | TORONTO | 1978**
[88pp]: [vi], 82 (last leaf blank); sewn & glued in printed card covers; 216 × 120 × 7 mm.
COLOPHON "Typeset in Clarendon & wood type | & printed [black and gold] in Canada | in an edition of 1000 copies at | … | Designed by Glenn Goluska | … | ISBN 88910-120-5". [curry 92]
AWARDED *Glenn's first AIGA Certificate of Excellence in Book Design.*
One of five titles listed in Coach House Newsletter Number Four (November 1977) projected for production in specially bound issues of 26 signed lettered copies (each $35) containing "either facsimile manuscript pages, original artwork or some other appropriate memento of the creative energy which informed the composition of the book [p4]". The other four were Mrs Dukes' Million *by Wyndham Lewis;* Under the Thunder the Flowers Light Up the Earth *by D.G. Jones;* Zócalo *by Daphne Marlatt; and* Fontainebleu Dream Machine *by Roy Kiyooka. None ever appeared.*

106 **Journal [from footer]**
5 sheets; 638 × 457 mm. Untrimmed and unfolded press-sheets for the second through sixth signatures of the book (with foldmarks), offset gold and black on cream Zephyr Laid at Coach House Press; lacking the first signature. The fifth sheet comprises a half-sig (both halves intact). NOT DEPICTED.
EX LIBRIS *Glenn Goluska.*

107 **AUGUST KLEINZAHLER | A Calendar of Airs | THE COACH HOUSE PRESS | TORONTO**
64pp (last leaf blank), perfectbound in illustrated card covers; 222 × 134 × 5 mm. Typeset by Glenn and offset black on cream Zephyr Laid; the American author's third separate, and first trade publication, issued while he still lived in Montreal.
COPYRIGHT PAGE "My thanks to Michael Ondaatje, | who helped get this book into print, | and to the Canada Council, whose generosity | allowed me to eat red meat. | … | ISBN 88910-103-5".
COLOPHON "Typeset in Trump and printed in Canada | The Coach House Press, | 401 (rear) Huron Street, | Toronto, Canada M5S 2G5".
The first printing is bound in untextured card covers, the unspecified second in Strathmore Americana.







Sound poetry group photo with Larry Wallrich

108 **STILT JACK | John Thompson | ANANSI TORONTO**
48pp perfectbound with tobacco Byronic endleaves in illustrated jacket; 222 × 145 × 4 mm. The author's second book, issued posthumously as volume 36 in the Anansi Poetry Series (copyright held by the editor Shirley Gibson); an unpublished sequence of ghazals left by the poet at the time of his tragic death (1938–76). Printed at Coach House Press on cream Zephyr Laid, the elegance of the design reflects refinements shared by Glenn, Nelson Adams and Stan Bevington. As Glenn often commented, design was conventionally considered an extension of typesetting at Coach House.
COPYRIGHT PAGE "Typesetting and design by The Coach House Press, Toronto | Made in Canada | House of Anansi Press Limited | 35 Britain Street Toronto, Ontario M5A 1R7 | … | ISBN 0-88784-055-8".
NOTE *Hugh Anson-Cartwright's warehouse was at 37 Britain; North American News under Ross Wise, at 31. "Mostly it was fun because I was typesetting everything I was designing too. And this meant that I learned to design from the middle out. I always started with the guts – with the spreads and then the chapter openings, title page, and finally the cover. So when I ended up doing covers for McGill it was sort of weird just to be doing a cover, and then have these guts that had no relation to the cover* [Glenn Goluska in Toronto, *p16*]."

109 **THE UNIVERSITY OF TORONTO LIBRARY | The Thomas Fisher | Rare Book Library | A brief guide to the collections [cover]**
16pp pamphlet stitched in self-covers; 222 × 149 mm. Offset green-black on cream Zephyr Wove at Coach House Press, October 1978. Brief introductions to some 35 collections under 10 headings, issued five years after the library opened (April 1973); possibly the first such guide produced at Coach House, likely involving Glenn.
Periodically updated, subsequent issues in hand all conform to a slightly revised, somewhat less elegant design (off-set black). These bear dates of February 1981 (16pp), September 1982 (24pp), September 1984 (24pp), July 1986 (24pp), June 1988 (24pp) and June 1990 (32pp).

110 **ELEVENTH | INTERNATIONAL | FESTIVAL OF | SOUND POETRY | OCTOBER 14–21 | 1978**
Sheet; 635 × 456 mm. Untrimmed press-sheet of the Sound Poetry Festival poster (imposed two-up, without cropmarks) designed in Syntax by Glenn, offset red and black on yellow stock at Coach House Press.

111 **ELEVENTH | INTERNATIONAL | FESTIVAL OF | SOUND POETRY | OCTOBER 14–21 | 1978**
Sheet; 627 × 205 mm. Poster designed in Syntax by Glenn, offset red and black on yellow stock at Coach House Press. Listing 29 participants (including five groups) showcased in two venues across eight days, Saturday the 14th to Saturday the 21st: [1] Town Hall at the St Lawrence Centre on Front Street (14–7 October); and [2] Town Hall at Innis College at the foot of the present bpNichol lane (18 and 20/1 October).
Events at A Space prior to and during the Festival are notably absent.

112 **A SPACE in cooperation with | the 11th International Festival | of Sound Poetry presents | SOUND POETRY | WORKSHOPS**
Sheet; 442 × 203 mm. Poster offset black and emerald green for A Space, on Caress Text [?] at Fibre Studio. The programme included: Californians James Petrillo and Betsy Davids of Rebis (Friday 6 October); Konkrete

Canticle founders, Bob Cobbing & Bill Griffiths from Britain, followed by The Horsemen (Saturday 7 October); American composer Charlie Morrow followed by bill bissett (Friday 13 October); Baltimore group CoAccident (Thursday 19 October); and Henri Chopin and Bernard Heidsieck from Paris, followed by Arrigo Lora-Totino from Italy (Sunday 22 October). The workshops were held at A Space, 85 St Nicholas Street, Toronto; $3.50 at the door or $12 the series. Designed by Glenn in Syntax in keeping with his design both for the book and Festival poster produced at Coach House Press.

Through his job at Coach House, Glenn developed a collaborative friendship with bpNichol who was both influenced by Glenn's independent interest in Futurist Zaum texts (eg, the early Kruchenykh and Khlebnikov broadsides) and his exceptional ear for poetry, evident in his translations. Glenn's involvement in the Sound Poetry Festival, it bears emphasizing, exceeded both his design contributions and occasional production of Khlebnikov's Change-Ringing of the Mind. *It also bears mentioning that three years later he would enroll in the third annual summer Book Arts Workshops at California College of Arts and Crafts conducted by Betsy Davids and James Petrillo (5212 Broadway at College Avenue, Oakland 94618). At the Sound Poetry Workshops in Toronto they had presented "a slide lecture on bookmaking" in addition to their performance.*

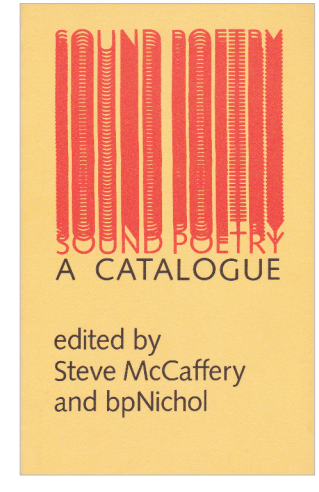
NOTE *shortly after the festival, Victor Coleman, who had been Director of A Space Gallery from January 1974, left (November 1978) to establish 31 Mercer Street as a less corporate more cooperative artist-run exhibition and performance space (1979/80), which would also become home to Rumour Publications under the guidance of Fred Gaysek and Judith Doyle, Victor's Only Paper Today, Gary Shilling's Permanent Press, Victor's Fashion Magazine and the Canadian Music Heritage Collection.*

113 SOUND POETRY | A CATALOGUE | **for the Eleventh International | Sound Poetry Festival | Toronto, Canada | October 14 to 21, 1978 | edited by Steve McCaffery | and bpNichol | Underwhich Editions, Toronto**

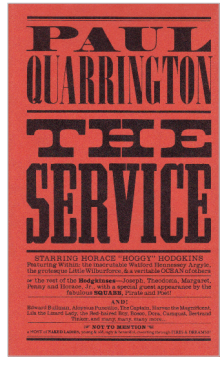
112pp, perfectbound in yellow card covers offset red and black; 222 × 140 × 10 mm. With folios spelled out and titles ingeniously "shadowed" with a slightly off-register second strike, giving the impression of sound. Issued [September] 1978 without ISBN [curry 97].

COLOPHON "The Eleventh International | Sound Poetry Festival | was organized by Steve McCaffery, | Sean O'Huigin and Steve Smith. | Typeset in Syntax and printed in Canada | in an edition of 1500 copies at | The Coach House Press, Toronto. | … | Designed by Glenn Goluska."

REFERRED TO *by Paul Dutton as "…our flagship publication, the book that built Underwhich* – Sound Poetry: A Catalogue, *co-edited by bpNichol and Steve McCaffery. Our steadiest and strongest seller, it remained in demand for over twenty years. It fully embodied the aims and ideals of Underwhich. Nichol and McCaffery financed it through funding grants to the Eleventh International Sound Poetry Festival held in Toronto in 1978, for which it served as the commemorative catalogue, with classy graphic and book design by Glenn Goluska. It featured an entry on each artist in the festival, with statement, sound-text, photo, biog note, and general discography, not to mention a brilliantly condensed historical survey by McCaffery. The book, far from comprehensive at the time (though fully representative) and now, of course, awfully out of date, is one of only a very few to be written on the subject and is, as far as I know, one of two available in English* ['*Underwhich Editions and the Radical Tradition*' *by Paul Dutton,* DESCANT 91, *winter 1995; updated online version*]."



114 PAUL | QUARRINGTON | THE | SERVICE | COACH HOUSE PRESS | TORONTO
184pp Smyth-sewn; 224 × 172 × 15 mm. Uncovered and untrimmed sewn book-block printed black offset on cream Zephyr Laid; ISBN 0-88910-116-7.
COLOPHON "Typeset in Baskerville | and Clarendon | and printed in Canada at | The Coach House Press | 401 (rear) Huron Street | Toronto, Canada M5S 2G5 | Edited for the Press | by Linda McCartney | Designed by Glenn Goluska [p184]".
One of 34 copies thus, salvaged 7 July 1989 from remaindered Coach House backstock (together with 25 more, subsequently handbound by Will Rueter).



115 PAUL | QUARRINGTON | THE | SERVICE | COACH HOUSE PRESS | TORONTO
184pp sewn and glued in plain black card covers, with printed jacket; 222 × 142 × 16 mm. Printed black offset on cream Zephyr Laid; ISBN 0-88910-116-7. First issue, trimmed 142 mm across, as designed.
COLOPHON "Typeset in Baskerville | and Clarendon | and printed in Canada at | The Coach House Press | 401 (rear) Huron Street | Toronto, Canada M5S 2G5 | Edited for the Press | by Linda McCartney | Designed by Glenn Goluska [p184]". The award-winning author's distinguished first book.
The jacket is set in Clarendon, Roman Extended Fatface, something approaching Bodoni Ultra Woodtype, Rockwell Expanded and Grecian Bold Expanded.

116 **Robert Hogg / Of Light | The Coach House Press, Toronto 1978**
72pp (last leaf blank) bound with cream endleaves in unprinted yellow paper-covered boards, in yellow jacket printed red and brown; 224 × 139 × 11 mm. With blurbs on lower jacket flap by Victor Coleman, Robert Creeley and Robert Duncan.
COLOPHON "Edited for the Press by bpNichol | Typeset in Sabon and Egyptian 505 | and printed in Canada at | The Coach House Press, | 401 (rear) Huron Street, | Toronto, Canada M5S 2G5 | … | ISBN: 88910-081-0".
Possibly involving Glenn.

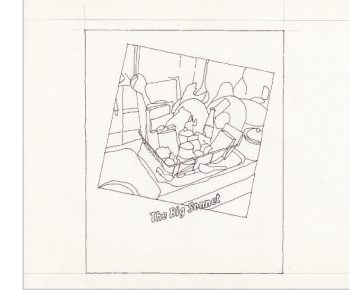
117 THE INKS | AND | THE PENCILS | AND | THE LOOKING | BACK | SEAN O HUIGIN
[72pp] perfectbound in printed card covers; 203 × 108 × 6 mm. Offset black and blue on cream Zephyr Laid, in two-colour Strathmore Americana covers, with inner lower cover printing an unattributed thumbnail bio of the author by bpNichol. Designed by Sean O Huigin [*aka* John Higgins] and bpNichol [*aka* beep], with typography by Glenn Goluska.
COLOPHON "Copyright © Canada 1978. sean o huigin | Edited for the Press by bpNichol | Set in Egyptian 505 and printed in | an edition of 1000 copies at | The Coach House Press | 401 (rear) Huron Street | Toronto M5S 2G5 | ISBN 0-88910-081-0". Cover painting by the author.
NOTE *that the Standard Book Number printed within was that of the roughly contemporary Bob Hogg volume,* Of Light; *the proper number for Sean's book is 0-88910-083-7 (supplied).*

118 THE INKS AND THE PENCILS | AND THE LOOKING BACK | SEAN O HUIGIN
Cover press-sheet; 252 × 330 mm. Unfolded cover proof, typeset in Egyptian 505 by Glenn Goluska and offset black and blue at Coach House Press, on white Strathmore Americana; with unattributed thumbnail biography of the author by bpNichol (verso).

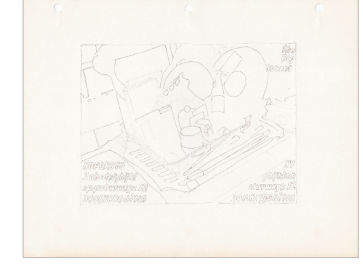
119 **ONLY | PAPER | TODAY**
20pp unbound nested folios; 433 × 291 mm. Volume 5 Number 9 of Victor Coleman's tabloid (November 1978) including an ad for the impending "Revenge of The Big Sonnet" [*sic*] set by Glenn in Syntax and Signal Script (with variant "T"), p19. NOT DEPICTED.
MAST "Published by | The Eternal Network | Edited by Vic d'Or, | Hermann Neutics & | Opal Louis Nations | Contributing editors: | Crad Kilodney, J. Miller, | Tom Sherman | Art Directors: | Vic d'Or, Brad Harley, | Gary Shilling".
Hermann Neutics is the nom-de-scène of Charlie Huisken (from Minnesota, September 1971), proprietor of the universally lamented indie bookshop and alt-community forum, This Ain't the Rosedale Library (1979–2010). While Crad Kilodney was the nom-de-guerre of astronomer Lou Trifon (from New York, 1973), lapidary behind the itinerant smallpress headstone Charnel House (1979–92, acerbically riffing on "Coach House"), and intrepid author of persistent assaults on the largely indifferent man-in-the-street's complacency to the word, not only assailing (and recording) innocent passersby and guilty bystanders with his mildly offensive titles (and signs) at large, but also taking the government to court for discriminating against self-published authors. See the group expat snap with Kinsella. Glenn had earlier designed the January 78 issue devoted entirely to Michigan expat artist Tom Sherman's first monograph, Animal Magnetism *(OPT 4:10), and would go on to produce the March 79 issue, David Young's second separate publication,* Séances *(OPT 6:2). Graphic designer and Toronto Islander, Brad Harley would soon help morph the Shadowland Repertory Company (founded by Victor in 1982 with Whitney Smith) into Shadowland Theatre, collectively producing plays and musicals involving shadow puppets – dovetailing somewhat with Glenn's weakness for whirlygigs and enchantment with the Dwiggins marionettes.*

120 **Revenge of | Big Sonnet | 'A Carton of Harry' | Innis College Town Hall | 2 Sussex Avenue | Saturday, 9 Dec. 1978 | 8:00pm sharp |** ADMIT ONE
Slip; 141 × 51 mm. Ticket for the event, offset green on yellow cardstock at Coach House Press; with a list of 17 performers recto.
TEXT "This ticket good for | 50% discount on | book purchases | 9 December 1978".

121 **Revenge of Big Sonnet [verso]**
Card; 117 × 154 mm. Postcard offset in colour at Coach House Press with a photo of books drying in the dishrack alongside dishes, cups and utensils.
COLOPHON "Coach House Press Postcard Printing Company 401 rear Huron Street Toronto Canada | Photo by Montecollage [John Ormsby]".
Included in the collage is a copy of Glenn's award-winning Journal *by bpNichol.*

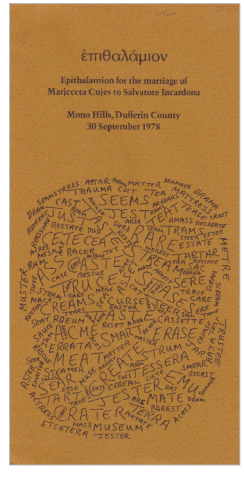


122 **Revenge of | Big Sonnet**
Sheet; 457 × 635 mm. Untrimmed press-sheet of the event poster offset four colours on white Cornwall cardstock at Coach House Press. NOT DEPICTED.
EX LIBRIS *Glenn Goluska.*



123 **The Big Sonnet**
Sheet; 279 × 215 mm. Calligraphic Brush Script title in black ink on punched white bond (the poster version ultimately set in Signal Black). Accompanied by a second sheet with calligraphic text, "Feast of Verse" (unused); a third with preliminary pencil sketch of the poster; and fourth trimmed sheet (216 × 202 mm) with ink sketch – both drawings titled "The Big Sonnet". A full fifth sheet has a 132 × 178 mm black-and-white photo of the dishrack assemblage, tipped on. Accompanying these is a strip of three colour negatives of the finished poster (two with colour bars).
EX LIBRIS *pressman John Ormsby (who designed, shot and printed the poster). The two calligraphed titles may have been inscribed by Glenn.*

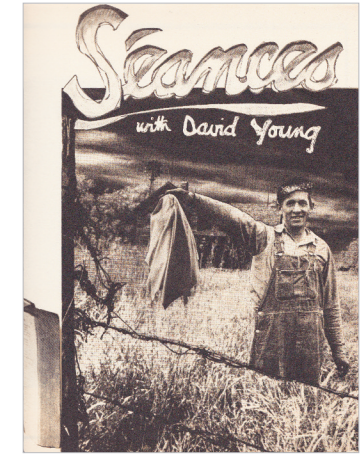
124 **Revenge of | Big Sonnet**
Sheet; 457 × 558 mm. Event poster offset four colours on white Cornwall cardstock at Coach House Press.
TEXT "an | evening | of literary | entertainment | presented by | The Coach House Press | 8pm sharp | Saturday, 9 December 1978 | Innis College Town Hall | 2 Sussex Avenue Toronto | Free tickets available at The Coach House Press, | 401 (rear) Huron Street (979-2217) and at the door | cash bar / discreet dancing / door prize | your m.c. David Young / official timekeeper: Clifford James".
A vaudevillian extravaganza with command performances by Victor Coleman, Chris Dewdney, Stan Dragland, Edward Dorn, Robert Fones, The Horsemen, Roy Kiyooka, August Kleinzahler, Robert Kroetsch, Elizabeth Lochhead, David McFadden, Ken Mitchell, Opal Nations, Michael Ondaatje and The Clichettes. Illustrated with a photo of the dishrack in the Coach House kitchen piled with recent books, a record, pressmark engraving, postcards and cutouts amid the drying dishes, cups and utensils (with a copy of Journal *designed by Glenn in the display). Glenn also handprinted three posters in wood type for the event:* [1] QUIET! READINGS IN PROGRESS DO NOT ENTER *for the door;* [2] DEEP DISCOUNT *for the book table; and* [3] BAR & VIDEO [*see* A45–8 *above*].
A Coach House ad appears on p19 of Only Paper Today 5:9 (November 1978) set by Glenn in Syntax like the poster, though the title in Signal Script with variant "T" reads "Revenge of The Big Sonnet".
A fun night, with the high point for me, Roy Kiyooka (though the Clichettes as ever, licked the stiff upper lip limp). Concluding the literary series of variety-show happenings initiated a year earlier with The Big Sonnet (making voyeurs of readers one writer at a time). Both took their cue from Victor Coleman's incomparably hopping 'Audio-thon' at Hart House (1 November) during the inaugural Toronto International Festival of Poetry (26 October – 1 November 1975), with unannounced and largely unrecognized mystery guest, William S. Burroughs. Later when Victor briefly became managing editor at Coach House again, he staged a resurrection of The Big Sonnet at Buddies in Bad Times (24 June 1997) "to celebrate the resurrection of Coach House Books".
Both Innis College Town Hall (half-a-block from Coach House at the foot of bpNichol Lane) and Hart House (University College, two blocks east of the press) are part of the University of Toronto.



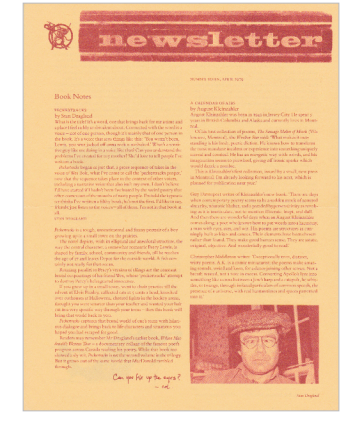
125 **ἐπιθαλάμιον | Epithalamion for the marriage of | Marjeceta Cujes to Salvatore Incardona | Mono Hills, Dufferin County | 30 September 1978 | [Steve McCaffery]**
Leaflet; 253 × 127 mm. Ceremonial programme on tobacco Tweedweave, set in Trump Mediæval Bold with Greek display, offset at Coach House Press in an edition of 300 numbered copies; typeset by Glenn.

COLOPHON "Front: Vocabulary for Marjeceta Cujes | Back: Vocabulary for Salvatore Incardona | Steve McCaffery, October 1978 | An Underwhich Edition | January 1979 | 300 of which this is No [228]".
The early Underwhich publications seen through the press by bpNichol, were typeset by Glenn, while those supervised by other members of the collective were designed by Lynn Sellen. The wedding took place at the Therafields farm known as The Willow (on bp's 34th birthday), both bride and groom members of the community.
The Underwhich collective at various times included bpNichol, Michael Dean, Brian Dedora, Paul Dutton, Glen Frew, Steve McCaffery, John Riddell, Steven Smith and Richard Truhlar, and later jwcurry, Beverley Daurio, Frank Davey, Karl Jirgens, Lucas Mulder and Keith Southward. According to Paul, Underwhich began in 1979.
"His [bpNichol's] concept, which was agreed to by all, was that each editor would maintain responsibility for content and for financing, but that an agreed level of production quality had to be maintained, the main stipulations being no mimeograph (the age of Gestetner had not yet ended) and no photocopy editions (this latter was relaxed as the technology improved)"—'Underwhich Editions and the Radical Tradition' by Paul Dutton, DESCANT *91, winter 1995. The first Underwhich title,* Sound Poetry: A Catalogue, *was in fact produced in September 1978.*

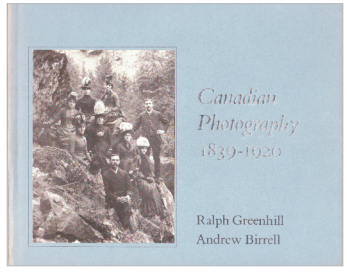
126 **Séances | with David Young [cover]**
[16pp] unbound folio tabloid on book stock; 430 × 289 mm. Issued March 1979 as Only Paper Today Volume Six Number Two (at $2).
COLOPHON "Design: David Young & Vic d'Or [Victor Coleman] Logo: Shelagh Young [;] Camera: Rick/Simon | Type: Glenn Goluska [;] Press: John Ormsby. Printed in a limited edition of 750 | copies at The Coach House Press. The original collages are offered for sale to | good homes. Enquiries welcome at 96b Bellevue Avenue, Toronto M5T 2N9. | ONLY PAPER TODAY is published monthly (except July & August) | by The Eternal Network, PO Box 789, Station F, Toronto M4Y 2N7. | Editor: Vic d'Or [Victor Coleman]. Contributing editors: Hermann Neutics [Charlie Huisken], Opal | L. Nations, Crad Kilodney [Lou Trifon], J. Kit Miller, Tom Sherman, Judith | Doyle and Gerry Gilbert."

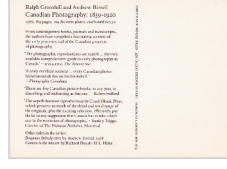


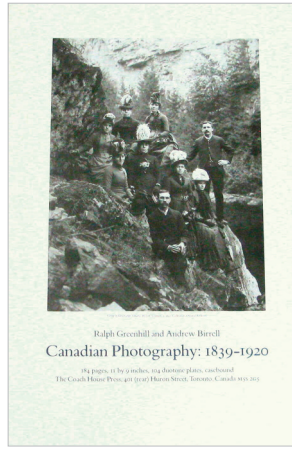
127 **newsletter | NUMBER SEVEN, APRIL 1979**
[4pp] loose leaves; 278 × 215 mm. Offset red on yellow bond at Coach House. With a feature on Gerry Gilbert.
Typeset by Nelson Adams and/or Glenn.



128 **Camera in the Interior: 1858 | H.L. HIME, PHOTOGRAPHER | THE ASSINIBOINE AND SASKATCHEWAN EXPLORING EXPEDITION | Richard J. Huyda | THE COACH HOUSE PRESS, TORONTO**
[68pp, 24 plate leaves, foldout map]: [xii], 48 numbered plates, [1]–[56]; bound with dark brown endleaves in gilt-stamped tan linen, with a tan jacket printed black and brown; 230 × 273 × 14 mm. ISBN 0-88910-166-3 (supplied). The jacket of this second printing was offset out of house. A collection of 49 photographs taken by Humphrey Lloyd Hime (1833–1903) during his employment with the government surveying expedition of 1858; originally typeset in part by Glenn.
COLOPHON "This book has been printed in a second edition of 1000 copies, | Spring 1979, by The Coach House Press, Toronto. | The papers are Caress and Rolland Zephyr book laid. | The type is Janson. Presswork by John Ormsby. Binding by Martin Bookbinding Ltd. | The plates are micrograin duotone photo offset reproductions from the original photographic prints."







NOTE *that the foldout map is tipped-in before page 3 (not 5 as described on page 55). Martin Bookbinding (currently 16–755 The Queensway East, Mississauga L4Y 4C5; earlier 214 Advance Road, Toronto) was established by Gord Larsen with equipment acquired from Ryerson Press in 1970, after having worked as a foreman for Doug Holmes at Holmes Graphics Services (now Holmes Finishing House, 200 Ferrier Street, Markham L3R 2Z5).*

129 **Canadian Photography: 1839–1920 | Ralph Greenhill and Andrew Birrell | THE COACH HOUSE PRESS, TORONTO**
184pp coated stock, bound with blue-grey endleaves in gilt-stamped navy linen with foil-stamped matte jacket bearing a fixative photographic reproduction; 229 × 271 × 19 mm. The unfoliated plate leaves figure in the pagination. The jacket for this first printing was offset doubled at Coach House to fit the press.
COLOPHON "Typography: Glenn Goluska | Film: Rick/Simon | Plates [assembly]: Diane Scally | Edited for the Press by Stan Bevington | Typeset in Bembo and printed in Canada at | The Coach House Press, 401 (rear) Huron Street, Toronto, Canada M5S 2G5. | … | ISBN 0-88910-134-5".
A revised expanded version of Greenhill's Early Photography in Canada *(1965: Oxford University Press); issued in an undisclosed edition of 1500 copies. Earning Glenn an Art Directors Club of New York Merit Award (1980).*

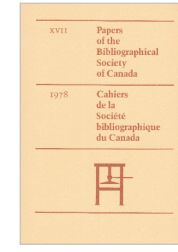
130 **Ralph Greenhill and Andrew Birrell | Canadian Photography: 1839–1920**
Card; 175 × 128 mm. Postcard with a duotone image recto, providing details of the book (verso), including 104 duotone plates and price of $27.50 casebound.

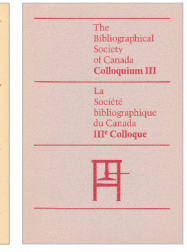
131 **Ralph Greenhill and Andrew Birrell | Canadian Photography: 1839–1920**
Poster; 614 × 399 mm. Typeset in Bembo by Glenn beneath a duotone reproduction captioned: "Group in Elora Gorge, Ontario. By J.R. Connon, c. 1895. Collection: Ontario Archives." Offset in 1979 at Coach House Press on semi-gloss off-white stock, with the text printed separately in black tinged with navy blue (to distinguish it from the warm black of the photo). The book is described as having "184 pages, 11 by 9 inches, 104 duotone plates, casebound".
Number 66 in the book [*p125*], *the image is also featured on the jacket.*

132 **[Ralph Greenhill and Andrew Birrell | Canadian Photography: 1839–1920]**
Press-sheet; 636 × 455 mm. Image proof with crop-marks, of a duotone reproduction offset in 1979 at Coach House Press on semi-gloss off-white stock; without the text of the finished poster (set by Glenn), which was printed in a separate pass. Captioned in the finished poster: "Group in Elora Gorge, Ontario. By J.R. Connon, c. 1895. Collection: Ontario Archives" (image 66 from the book). NOT DEPICTED.

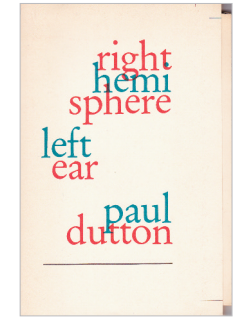
133 **XVII Papers of the | Bibliographical Society | of Canada | 1978 Cahiers de la | Société bibliographique | du Canada | The Bibliographical Society of Canada | La Société bibliographique du Canada | Toronto, Canada 1979 | ISSN 0067-6896**
112pp perfectbound in printed card covers; 221 × 149 × 9 mm. Offset black on cream Zephyr Wove; cream card covers printed brown.
COLOPHON "Typeset in Trump Medieval and | printed in an edition of 500 copies at | The Coach House Press, Toronto | Designed by Glenn Goluska".

The first issue edited by Elizabeth Hulse (No 17), who had invited Glenn to redesign the journal – with the new handpress image on the cover subsequently adopted as the Society logo.
NOTE *that the logo bears a passing resemblance to the Mediæval triple-tau symbol of the Clavis ad Thesaurum or Key to the Treasure (appropriate in respect to the treasury of insight liberated from the letters locked in the chase of the press).*

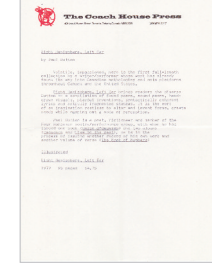




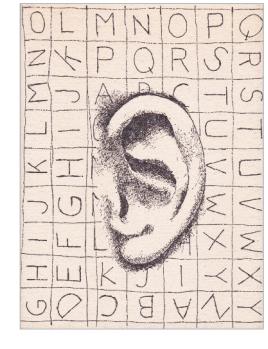
134 **The | Bibliographical | Society of Canada | COLLOQUIUM III | National Library of Canada | Ottawa, 19–21 October 1978 | La Société | bibliographique | du Canada | IIIe COLLOQUE | Bibliothèque nationale du Canada | Ottawa, 19–21 octobre 1978 | Toronto, Canada 1979**
160pp perfectbound in printed card covers; 221 × 149 × 13 mm. Offset black on cream Zephyr Wove; grey card covers printed red.
COLOPHON "Edited by Elizabeth Hulse | Designed by Glenn Goluska | Typeset in Trump Medieval and | printed in an edition of 500 copies at | The Coach House Press, Toronto | ISBN 0-919052-12-6".



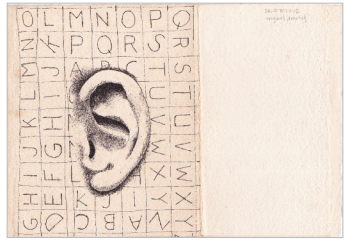
135 **right | hemi | sphere | left | ear | paul | dutton | The Coach House Press Toronto**
[96pp] perfectbound in printed cream card covers; 248 × 171 × 8 mm. The designer's untrimmed proof copy, printed black on cream Zephyr Wove, covers red and blue. The author's first book, issued fall 1979; ISBN 88910-182-5.
COLOPHON "right | hemi | sphere | left | ear is typeset in stempel garamond | and printed in canada at | the coach house press | toronto canada M4S 2G5 | edited for the press by frank davey | designed by glenn goluska".
Glenn's untrimmed proof copy.

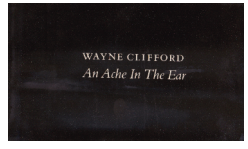


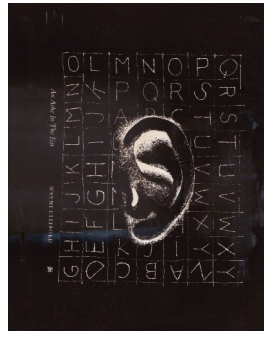
136 **right | hemi | sphere | left | ear | paul | dutton | The Coach House Press Toronto**
[96pp] perfectbound in printed card covers; 221 × 143 × 8 mm. Printed black on cream Zephyr Wove, covers red and blue. The author's first book, issued fall 1979; ISBN 88910-182-5.
COLOPHON "right | hemi | sphere | left | ear is typeset in stempel garamond | and printed in canada at | the coach house press | toronto canada M4S 2G5 | edited for the press by frank davey | designed by glenn goluska".
With review slip printed red and black on orange paper, tipped inside cover (providing the price of $4.75) and a lineprinted promotional sheet on two-colour Coach House letterhead, laid in.
Later reprinted in an undifferentiated second printing of 250 copies at $6.00, March 1984.

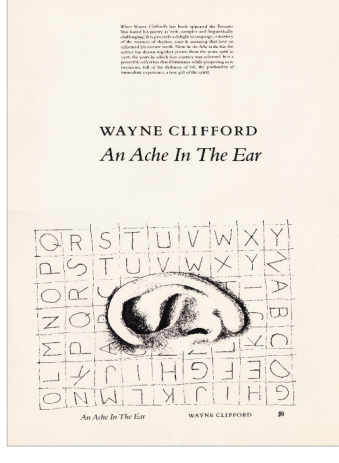


137 **WAYNE CLIFFORD | An Ache in the Ear | 1966–1976 | The Coach House Press, Toronto**
144pp perfectbound with two-colour printed endleaves (designed by David Bolduc) in unprinted white card covers, in a letterpress jacket on white BFK Rives with deckled flaps; 199 × 149 × 14 mm.
PRELIMS "Copyright © 1979, Wayne Clifford | … | Seen through the Press by bpNichol | … | ISBN 0-88910-178-7".
COLOPHON "Designed and illustrated | by David Bolduc | Typeset in Bembo and | printed in Canada | in an edition of 500 copies, at | The Coach House Press, | 401 (rear) Huron Street, | Toronto, Canada M5S 2G5".
Typeset at least in part by Glenn, with printing of the jacket (from blocks) presumably involving him. As many as 100 copies of the edition were short jackets.









138 WAYNE CLIFFORD | **An Ache in the Ear | 1966–1976 | The Coach House Press, Toronto**
144pp perfectbound with two-colour printed endleaves (designed by David Bolduc) in unprinted white card covers, lacking the letterpress jacket on white BFK Rives; 197 × 147 × 12 mm.
PRELIMS "Copyright © 1979, Wayne Clifford | … | Seen through the Press by bpNichol | … | ISBN 0-88910-178-7". NOT DEPICTED.
COLOPHON "Designed and illustrated | by David Bolduc | Typeset in Bembo and | printed in Canada | in an edition of 500 copies, at | The Coach House Press, | 401 (rear) Huron Street, | Toronto, Canada M5S 2G5".
Cover and title-page typography by Glenn. One of about 100 copies of the edition short jackets.

139 [**original cover drawing by David Bolduc for *An Ache in the Ear***]
Sheet; 196 × 163 (drawing); 196 × 556 (sheet). Drawn in black ink on the front panel of a sample jacket of white BFK Rives (from which a block was made). Enclosed in a kraft envelope captioned by Glenn, "COPY (NEG'S) | + PROOFS".
Acquired from him 26 June 1993 (at his 46th birthday party).

140 WAYNE CLIFFORD | **An Ache In The Ear [*sic*]**
Film; 164 × 278 mm. Film from computer-generated type, used to burn either a negative offset plate or produce a wrong-reading block. I have no idea why "In" and "The" were capitalized here (and on the cover of the book), while those words appear properly on the title-page, set with lower-case initials. Enclosed in a kraft envelope captioned by Glenn, "COPY (NEG'S) | + PROOFS".

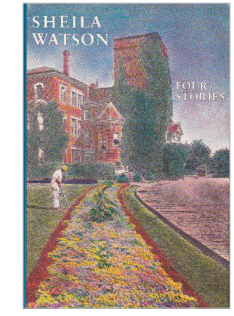
141 **An Ache In The Ear WAYNE CLIFFORD**
Film; 278 × 354 mm. Film from computer-generated type with cover drawing, employed in producing the block for the jacket. Enclosed in a kraft envelope captioned by Glenn, "COPY (NEG'S) | + PROOFS".

142 WAYNE CLIFFORD | **An Ache In The Ear [*sic*]**
Proof-sheet; 377 × 261 mm. Printed black on white coated stock (possibly at a service bureau). Enclosed in a kraft envelope captioned by Glenn, "COPY (NEG'S) | + PROOFS".

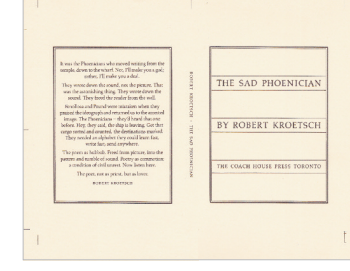
143 **The | Long | Poem | Anthology | edited | by | Michael | Ondaatje | The Coach House Press Toronto**
344pp perfectbound in printed card covers; 221 × 147 × 27 mm. The first printing on cream Zephyr Laid has green Strathmore Americana covers printed brown and red. Issued 1979 with ISBN 0-88910-177-9.
COLOPHON "Typesetting: Mary Scally & Nelson Adams | Assembly: Sarah Sheard | Presswork: John Ormsby | Edited for the Press by Michael Ondaatje | Typeset in Trump Medieval | and printed in Canada at | The Coach House Press | 401 (rear) Huron Street | Toronto, Canada M5S 2G5". NOT DEPICTED.
Glenn designed the covers and title-page, without acknowledgment. A dummy with his earlier far different setting of the covers is part of the Coach House collection at the National Library (cover proof sheet tipped to a trimmed copy of Newfoundland Social and Economic Studies No 8 *by Robert DeWitt). The undisclosed second printing of the anthology employed printed green covers (verso white); the undisclosed third, measuring 216 mm tall, has printed pale blue covers (white verso) offset black and blue (March 1984); and an undisclosed fourth, reverting to the original trim size, retains the blue cover.*

NOTE *that the cover design was adopted (not by Glenn, presumably) for two successive Coach House anthologies both edited by George Bowering:* Fiction of Contemporary Canada *(1980); and* The Contemporary Canadian Poem Anthology *(1983).*

144 **SHEILA WATSON | FOUR STORIES | Brother Oedipus | The Black Farm | Antigone | The Rumble Seat | THE COACH HOUSE PRESS | TORONTO**
64pp bound with black endleaves in gilt-stamped black linen, with printed jacket; 218 × 146 × 11 mm. First regularly published edition, produced in an undisclosed run of 300 copies (1979).
COLOPHON "Typeset in Sabon and printed in Canada at | The Coach House Press | 401 (rear) Huron Street, Toronto Canada M5S 2G5 | Seen through the Press by Frank Davey | … | ISBN 0-88910-135-3".
Presumably involving Glenn, considering he preserved a jacket press-sheet. An expanded edition was published in 1985 with the title Five Stories.

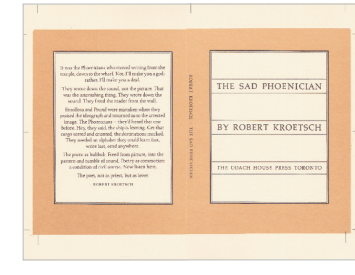


145 **SHEILA | WATSON | FOUR | STORIES [from front panel]**
Sheet; 252 × 533 mm. Jacket press-sheet with trim marks, offset four colours at Coach House Press on off-white stock (colour-key at crown). NOT DEPICTED.
EX LIBRIS *Glenn Goluska.*



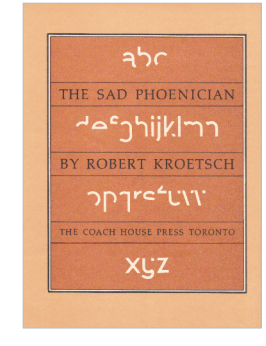
146 **THE SAD PHOENICIAN | BY ROBERT KROETSCH | THE COACH HOUSE PRESS TORONTO**
Cover sheet; 253 × 331 mm. Unfolded and untrimmed cover progressive, first pass (black) on cream Mayfair. Designed by Glenn in Aldus. With fore-edge crop-marks 300mm apart, clearly calling for a trim size of 147 mm in width.

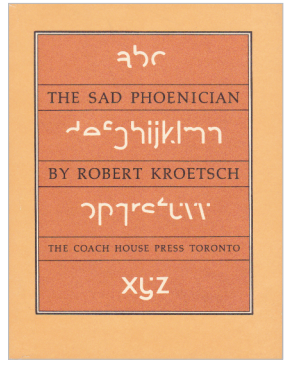
147 **THE SAD PHOENICIAN | BY ROBERT KROETSCH | THE COACH HOUSE PRESS TORONTO**
Cover sheet; 253 × 331 mm. Unfolded and untrimmed cover progressive, second pass (tan) on cream Mayfair. Designed by Glenn in Aldus. With fore-edge crop-marks 300 mm apart, denoting a trim width of 147 mm.



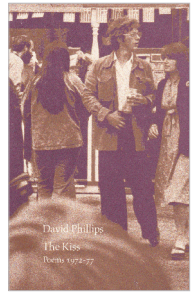
148 **[THE SAD PHOENICIAN | BY ROBERT KROETSCH | THE COACH HOUSE PRESS TORONTO]**
Three sheets, each 458 × 638 mm. Unfolded press-sheets for the last three of five gatherings in the book (signatures C, D and E comprising pages 33–80), offset brown and black on cream Zephyr Wove at Coach House Press. NOT DEPICTED.

149 **THE SAD PHOENICIAN | BY ROBERT KROETSCH | THE COACH HOUSE PRESS TORONTO**
80pp (last leaf blank), perfectbound in printed card covers; 189 × 139 × 6 mm. Offset brown and black on cream Zephyr Wove, with covers printed tan, brown and black.
COLOPHON "design Glenn Goluska | typesetting Mary Scally | presswork John Ormsby | editor for the press Michael Ondaatje | Typeset in Aldus and printed in Canada in an edition of 1000 copies | at The Coach House Press, 401 (rear) Huron Street, Toronto, Canada M5S 2G5. | Published with the assistance of the Canada Council | and the Ontario Arts Council. | ISBN 0-88910-159-0."
First printing, trimmed wrong (189 × 139 mm); expediently distributed after the corrected second printing was exhausted (much to Glenn's dismay). The display alphabet is a minimal fragmented face I haven't been able to identify. Glenn refers to it as a "typographic cover with these portions of letters [Glenn Goluska in Toronto, *p16*]*".*



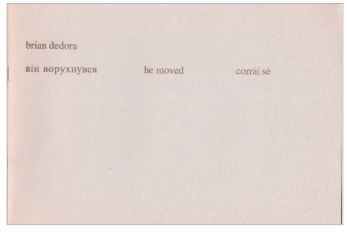


150 THE SAD PHOENICIAN | BY ROBERT KROETSCH | THE COACH HOUSE PRESS TORONTO
80pp (last leaf blank), perfectbound in printed card covers; 190 × 147 × 7 mm. Offset brown and black on cream Zephyr Wove, with covers printed tan, brown and black.
COLOPHON "design Glenn Goluska | typesetting Mary Scally | presswork John Ormsby | editor for the press Michael Ondaatje | Typeset in Aldus and printed in Canada in an edition of 1000 copies | at The Coach House Press, 401 (rear) Huron Street, Toronto, Canada M5S 2G5. | Published with the assistance of the Canada Council | and the Ontario Arts Council. | ISBN 0-88910-159-0."
Undisclosed second printing, trimmed correctly (190 × 147 mm), distributed first. Earning Glenn his third American Institute of Graphic Arts Certificate of Excellence in Book Design and another from Graphic Design Canada.



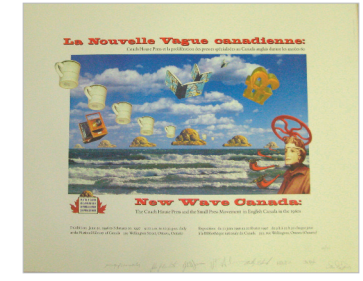
151 **David Phillips | The Kiss | Poems 1972–77 | The Coach House Press, Toronto**
88pp perfectbound in photographic card covers; 218 × 140 × 7 mm. ISBN 0-88910-196-5.
COLOPHON "Typeset in Aldus and | printed in Canada | in an edition of 500 copies at | The Coach House Press | 401 (rear) Huron Street | Toronto, Canada M5S 2G5 | Seen through the Press by bpNichol".

152 D.G. JONES | **Under the Thunder | The Flowers Light up the Earth** | THE COACH HOUSE PRESS TORONTO
112pp perfectbound with laid siena endleaves in illustrated card covers; 223 × 134 × 10 mm. NOT DEPICTED.
COPYRIGHT PAGE "Set in Baskerville and printed in Canada | The Coach House Press, | 401 (rear) Huron Street, | Toronto, Canada M5S 2G5"; ISBN 0-88910-59-4 (supplied).
INSCRIBED TITLE-PAGE "D.G. Jones | For John Lavery | University College | March 10, 1980".
This undisclosed second printing bearing a red pressmark on the spine (originally black), is printed on Zephyr Wove stock (the first printing appearing May 1977). The final sentence on the original back cover has been dropped. This copy includes a letterpress bookmark on orange Carnival Groove, imprinted "Winner | Governor- | General's | Award", which may have been printed by Glenn.

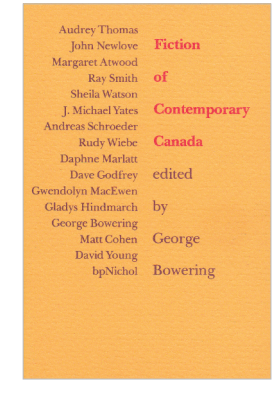


153 **brian dedora he moved underwhich editions**
[24pp] landscape pamphlet, stitched in offset grey card covers; 178 × 267 mm. A love poem printed en face initially in Ukrainian and Gælic progressively superimposed typographically to morph into English; designed and typeset by Glenn in Cyrillic and Times Wide and offset brown on cream Zephyr Laid at Coach House Press in an undisclosed edition of 250 copies ['brian dedora: a bibliography' in whAt 3, February/March 1986, p10]. Uncredited Ukrainian translation by Marco Carynnyk; Erse by Louis Manning.
His fourth separate publication (and possibly the fourth Underwhich title), ushered through the press by the author and through the bindery by John St James (editor of A Publication, *from the Therafields Environmental Centre, 316 Dupont Street). Second state with central conjugate corrected. On returning from the bindery (Folding & Bindery Systems, 60 Bathurst Street) it was found that the central and adjacent sheets had been collated in the wrong order, prompting John to repair 249 of the 250 copies manually by opening the staples slightly and transposing the sheets. The cover title –* "він ворухнувся he moved corrái sé" *– is elsewhere recorded as* "Vin Vorukhnuvsia / He Moved / Corrái Sé [Yarmarok: Ukrainian Writing in Canada Since the Second World War *edited by Jars Balan and Yuri Klynovy, 1987: Canadian Institute of Ukrainian Studies at the University of Alberta in Edmonton, p311*]."

In 1975/6 I ran the Annex Green bookstore at 328 Dupont (in the Annex Centre complex, currently 330 Dupont) two doors west of the main Therafields complex from 1971, at 310 & 316 Dupont (now the Centre for Training in Psychotherapy). Establishing her Canadian psychotherapy practice in 1955 Lea Hindley-Smith, who had emigrated from England in 1948, set up her initial Toronto group centre in August 1962 – the Threshold Drama Group at 152 Howland Avenue housing resident patients in interactive analysis. She kept acquiring properties to accommodate the steady increase in clients, eventually buying the farm in Mono Mills east of Orangeville in 1967, where Therafields was conceived ("therapeutic fields" from the conjunction of 'therapy' and open 'fields'). Her psychoanalytical community initially revolved around a core Catholic Group of priests and nuns from the graduate theology department at St Michael's College, at the time Glenn was there. Their director, Father Michael Quealey of the Congregation of St Basil, would go on to teach at York University in 1968, paving the way for bpNichol and further Coach House alumni. As Director of the Newman Club at the University of Toronto, Michael also "referred 100 young Catholic students in their early twenties to Lea to participate in a nascent community that combined the adventure of living together with dynamic psychotherapy [Grant Goodbrand, Therafields, *p68*]*" leading to a dramatic increase in communal clients. To 'process' the influx, Lea invited bp to leave his job at Sigmund Samuel Library, to become a 'diagnostic tester' in June 1966. He would reside in group houses through 1975 where much of* The Martyrology *was written (further accounting for the Village Book Store address on all 11 grOnkbags he issued "every four to eight months" from January 1967 to August 1972—bpNichol,* Ganglia Press Index, *p7). Early 1968 he was appointed Vice-President of Therafields (incorporated September 1969), a position he held until its demise in 1982. "By 1972, Therafields mostly owned (some were leased) 27 houses and an apartment building in the city" plus three farms in the country worth a total "in 2010 dollars, in excess of $40 million, unusually rich for a commune* [Goodbrand, *p133*]*." Among Toronto's large-scale countercultural experiments of the day, the psychedelic psychoanarchy at Rochdale flew in the face of sober psychotherapeutic communalism at Therafields, with bp to some extent their common denominator, through Coach House. Despite his connection to St Michael's College, Glenn was never involved in Therafields, other than to produce work for bp and a few close Theradramist mates: Steve McCaffery, Rafael Barreto-Rivera, Paul Dutton and Brian Dedora.*

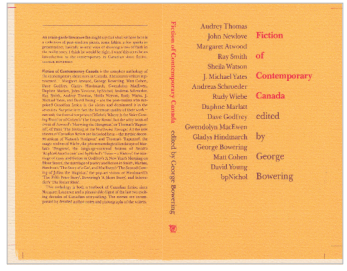


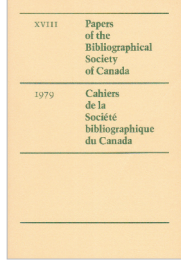
Poster produced for the Coach House exhibition at the National Library of Canada, June 1996; one of 50 copies signed by eight mindless acid freaKs – see EA 76/7



154 **ORDER NOW!**
Sheet; 522 × 403 mm. Poster offset in colour by John Ormsby at Coach House Press, on semi-gloss stock.
TEXT "You can judge a book by its cover if it's from Coach House Press, 401 (rear) Huron Street, Toronto, Canada M5S 2G5 | photo by Montecolour". An array of pre-1980 press productions and effects arranged and photographed by John Orsmby; including a copy of Valerie Kent's *1000 Days in the Attic* (designed by Glenn). *Poster typography conceivably by Glenn. In addition I have ten colour negatives on acetate from the archive of printer John Ormsby (acquired 13 February 1985), recording component artifacts and different arrangements of the artifacts in his photo collage for the poster (four without the Kent book).* NOT DEPICTED.

155 **The Literary Press group Catalogue | Spring 1980**
192pp catalogue perfectbound in illustrated card covers; 200 × 130 × 10 mm.
INSIDE COVER "The literary Press Group is an affiliate | group of the Association of Canadian | Publishers, 70 the Esplanade, 3rd floor, | Toronto, Ontario M5E 1R2. | Cover printed by | The Porcupine's Quill, Inc. |





Typographic design: | The Literary Press group | Typeset at The Coach House Press | Printed in Canada by Web Offset".
Among numerous other books that Glenn had a hand in, the catalogue includes an entry for Journal *by bpNichol in which the final sentence reads: "Designed by Glenn Goluska annd* [*sic*] *selected by thyhe* [*sic*] *American Institute of Graphic Arts as one of the best-designed books of 1978" (p88). The listing for* The Service *by Paul Quarrington, while not mentioning Glenn, includes an illustration of his woodtype cover (p95). This copy bears an ink inscription on the title-page from Ron Mcalpin, indomitable collator and rock-steady nightman at Coach House since the late 70s: "*DHARMA NAT. FOODS, | 191 KING W. BROCKVILLE | MARK: *Hi! | This is Tony. He's one of | the gud guyz. | Can you give | him a name or | help him find a | place to crash | with Gord or Mike | or Bob or Somebody. Rono". From Brockville originally, Ron has also written the address and phone number of another friend back home, Colleen Grady (lower cover recto). There's an outside chance Tony may be stalwart pressman at Coach House, Tony Glenesk, who had only recently hired on at the press when the catalogue was being typeset (while Mark could possibly be another Coach House mainstay of the day, Master of Multiple Universes, Mark Askwith).*

156 **[untitled]**
Sheet; 251 × 328 mm. Untrimmed and unfolded cover press-sheet for The Literary Press group Catalogue (with colour keys and cropmarks), offset in colour on Cornwall at Coach House Press. NOT DEPICTED.

157 **Fiction | of | Contemporary | Canada | edited | by | George | Bowering [upper cover]**
Sheet; 245 × 330 mm. Untrimmed and unfolded press-sheet of the cover (with cropmarks), offset orange, red and brown on Strathmore Americana cardstock at Coach House Press [4580]. After a design by Glenn.
The fifth printing was completed 20 July 1989 (500 copies).

158 **The Coach House Press | is pleased to announce | Fiction of | Contemporary | Canada | a collection of 16 short stories | edited by George Bowering**
Sheet; 608 × 101 mm. A broadside announcement of the book's impending publication, 1 August 1980 [the book was issued in an edition of 1000 copies]; set in Trump Mediæval and offset black on orange cardstock.
While the cover of the book doesn't appear to be by Glenn – despite adopting his earlier design for The Long Poem Anthology *edited by George Bowering – the hanging punctuation here, lends to the possibility that he did set this.*

159 **ROBERT | ALLEN | THE PORCUPINE'S QUILL, INC [left page of title-spread] | THE | HAWRYLIW | PROCESS | PART ONE [right page of title-spread]**
288pp sewn in 18 gatherings glued in photographic card covers ($8.95 rear); 222 × 142 × 25 mm.
COPYRIGHT PAGE "Copyright © Robert Allen, 1980 | Published by The Porcupine's Quill, Inc., 68 Main Street, Erin, Ontario NOB 1TO. | … | Text design by Glenn Goluska. Typeset by The Coach House Press (Toronto) | in Syntax. Printed and bound by The Porcupine's Quill, Inc. (Erin) in August of | 1980. The stock is Zephyr Antique laid. | Cover photograph by Paul Caulfield. | ISBN 0-88984-023-7".

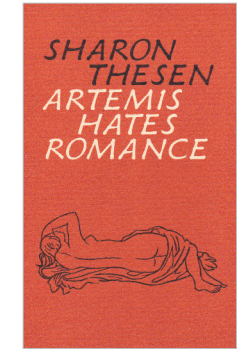
160 **XVIII Papers of the | Bibliographical Society | of Canada | 1979 Cahiers de la | Société bibliographique | du Canada | The Bibliographical Society of Canada | La Société bibliographique du Canada | Toronto, Canada 1980 | ISSN 0067-6896**

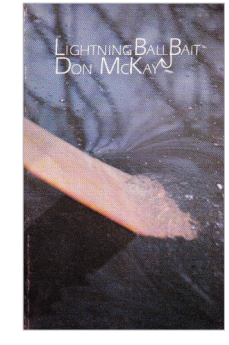
128pp perfectbound in printed card covers; 221 × 149 × 10 mm. Offset black on cream Zephyr Laid; cream card covers printed olive green.
COLOPHON "Typeset in Trump Medieval and | printed in an edition of 500 copies at | The Coach House Press, Toronto | Designed by Glenn Goluska".
The second issue edited by Elizabeth Hulse (No 18), who had invited Glenn to redesign the journal. The handpress image which appeared on the cover of the earlier issue (17) is omitted from the cover of this one. Subsequent annual issues of the Papers drop the acknowledgement to Glenn (while restoring the cover pressmark), though his design template was retained. Issue XXIII for 1984 (produced late 1985) was the last printed at Coach House, owing to "serious problems with the press this year", subsequent issues being produced, notably without sewing, at Porcupine's Quill in Erin (though still typeset at Coach House).

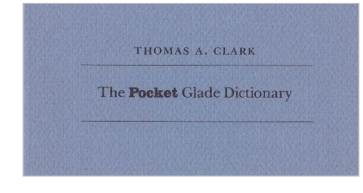
161 **The | Bibliographical | Society | of Canada | La Société | bibliographique | du Canada**
[6pp] gatefold leaflet; 215 × 93 mm. Printed brown offset on cream Zephyr Laid, at Coach House Press sometime between 1980 and 1982 (when Marion Cameron resigned). An application for membership, with return address of Miss Marion D. Cameron | Secretary-Treasurer BSC/SBC | P.O. Box 1878 | Guelph, Ontario, Canada | N1H 7A1. Designed by Glenn.
The next edition, revised and reset in part, with the address of interim Secretary-Treasurer Eleanor E. Magee (1983/4), was not done by Glenn. Editors of the Papers included David M. Hayne I–XI (1962–72); Edith Firth XII–XV (1973–6); H. Pearson Gundy XVI (1977); Elizabeth Hulse XVII–XXI (1978–82); and Patricia Stone XXII–XXV (1983–7). Secretary-Treasurers included Mrs R.C. Jacobsen 1979; Miss Marion D. Cameron 1980–2 (resigned 31 December 1982); Eleanor E. Magee 1983/4 (interim); and Dr William Stoneman 1985–7.

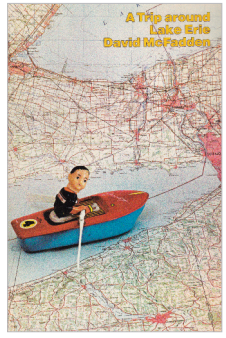
162 **SHARON | THESEN | ARTEMIS | HATES | ROMANCE | THE | COACH HOUSE PRESS | TORONTO**
64pp (last leaf blank), perfectbound in printed Strathmore Americana card covers; 222 × 140 × 5 mm. Issued 1980 in an undisclosed edition of 565 copies, with title-page printed red and black; ISBN 0-88910-210-4.
COLOPHON "Edited for the Press | by Michael Ondaatje & bpNichol | Design: Glenn Goluska | Typesetting: Stella Hawke | Camera: Stan Bevington | Assembly: Paul Yeadon | Presswork: John Ormsby | Typeset in Trump Medieval | and printed in Canada | in an edition of 500 copies at | The Coach House Press | 401 (rear) Huron Street | Toronto, Canada M5S 2G5".

163 **[Writing by Women]**
Two sheets; 458 × 638 mm. Two press-sheets for the 30pp 1980 Coach House catalogue of available and projected titles by women. The first sheet or A-sig is complete but the second (which was a half-sig) is backed up with the recto of the A-sig – a setup proof of the B-sig printed on a waster front of the A-sig. Offset black on cream Zephyr Laid with illustrated covers of the books; all pages from the catalogue are included. With cover reproductions of several books designed or set by Glenn, including Valerie Kent's *1000 Days in the Attic* (1976), *Lacerating Heartwood* by Judith Fitzgerald (1977) and *Artemis Hates Romance* by Sharon Thesen (1980). NOT DEPICTED.
EX LIBRIS *Glenn Goluska.*

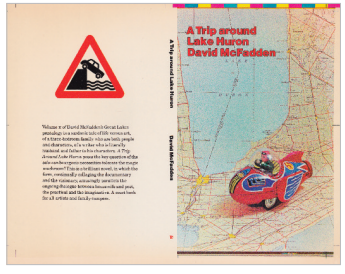






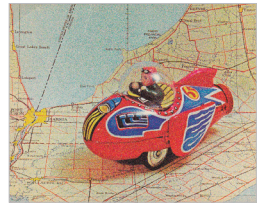


164 **Writing by Women | The | Coach House Press [cover]**
[32pp] catalogue perfectbound in printed Strathmore Americana covers; 223 × 98 × 3 mm. Presenting 22 published titles (20 illustrated) plus four forthcoming by female authors; with cover reproductions of several books designed or set by Glenn, including Valerie Kent's *1000 Days in the Attic* (1976), *Lacerating Heartwood* by Judith Fitzgerald (1977) and *Artemis Hates Romance* by Sharon Thesen (1980).

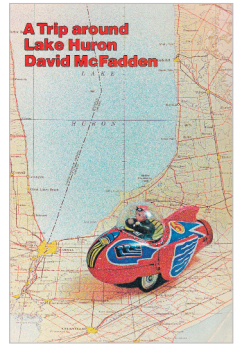


165 THOMAS A. CLARK | **The Pocket Glade Dictionary | Underwhich Editions Toronto 1980**
[16pp] landscape booklet perfectbound in printed blue Tweedweave card covers; 76 × 147 mm. Offset black on cream Zephyr Wove.
"Colophon | The Pocket Glade Dictionary | was printed in an edition of 300 copies at the Coach House Press | for Underwhich Editions, 100 Richmond Street East, Suite 203, | Toronto, Ontario, Canada. Typography: Glenn Goluska."
An introductory sampling silently edited by bpNichol, editor of the Scottish poet's impending Coach House collection, Madder Lake *(1981). In keeping with the minimalist design of the author's letterpress productions from his own Moschatel Press. Glenn attended both of his readings at Letters (31 August 1983 and 25 September 1984).*

166 LIGHTNING BALL BAIT | DON MCKAY | **The Coach House Press Toronto**
64pp perfectbound in illustrated card covers; 222 × 139 × 5 mm. ISBN 0-88910-212-0.
COLOPHON "Edited for the Press by bpNichol | and Michael Ondaatje | Text design: Glenn Goluska | Typeset in Syntax and Eras Book | and printed in Canada at | The Coach House Press |401 (rear) Huron Street | Toronto Canada M5S 2G5". [500 copies]



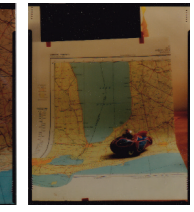
167 **David McFadden | A Trip around | Lake Erie | The Coach House Press Toronto [title-spread]**
136pp (last leaf blank) perfectbound in illustrated card covers; 222 × 146 × 13 mm. Offset black on cream Zephyr Wove, in a four-colour cover, ultimately issued 25 May 1981 (not 1980); ISBN 0-88910-183-3.
HALF-TITLE PAGE "Trips Around the Great Lakes | Volume One: Lake Erie".
COLOPHON "Typeset in Century Schoolbook and Helvetica Black | Printed at The Coach House Press | 401 (rear) Huron Street, Toronto, Canada M5S 2G5 | Photography: Montecolour | Text Design: Glenn Goluska".
The undisclosed second printing was issued March 1982 on white wove stock trimmed an eighth of an inch shorter.



168 **A Trip around | Lake Huron | David McFadden [upper cover]**
Sheet; 253 × 332 mm. Untrimmed cover press-sheet with colour-key and cropmarks, offset on white Mayfair cardstock at Coach House Press. Type by Glenn, design and photo by John Ormsby.

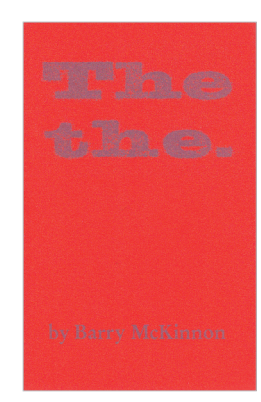
169 **A Trip around Lake Huron**
Card; 109 × 152 mm. Postcard for the book, offset at Coach House Press, with detail from the cover recto.
TEXT VERSO "Volume II of David McFadden's Great Lakes | pentalogy. A sardonic tale of life versus art, | of a three-bedroom family who are both | people and characters, of a writer who is | literally both husband and father to his | characters. Superbly entertaining. Fiction. 144 pages. $5.00 | … | Photo by Montecolour".
COLOPHON "The Coach House Press Post Card Printing Co. 401 (rear) Huron St. Toronto". The space for the stamp verso reads: "Hide this secret | Message under a | STAMP". Set by Glenn.

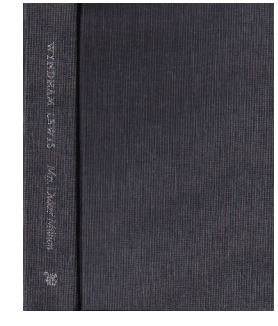
170 **David McFadden | A Trip around | Lake Huron | The Coach House Press Toronto [title-spread]**
144pp (last leaf blank) perfectbound in illustrated card covers; 222 × 146 × 13 mm. Offset black on cream Zephyr Wove, in a four-colour cover, issued 1980; ISBN 0-88910-181-7.
HALF-TITLE PAGE "Trips Around the Great Lakes | Volume Two: Lake Huron".
COLOPHON "Typeset in Century Schoolbook and Helvetica Black | Printed at The Coach House Press | 401 (rear) Huron Street, Toronto, Canada M5S 2G5 | Photography: Montecolour | Text Design: Glenn Goluska".
Earning an honourable mention from the Alcuin Award judges for the years 1980/1, Jurgen Grohne and Reinhard Derreth: "The Alcuin Citation for Fine Book Design in Canada for 1980 to Coach House Press for A Trip Around Lake Huron, *by David McFadden; designed by Glenn Goluska. P[eter] A[lan] Quartermain President The Alcuin Society P.O. Box 94108 Richmond, B.C. [calligraphy by Martin Jackson?]." According to Anne Taylor, there were only 13 submissions to the competition this first year of the awards (Amphora 62, p15).*



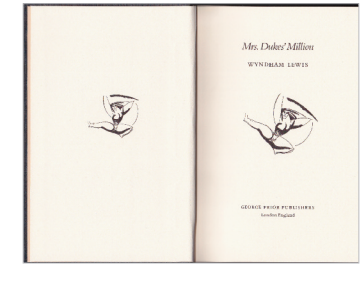
171 **[Two colour-film transparencies each numbered 953]**
Uniformly 124 × 100 mm (each in its own protective sleeve, 130 × 105 mm). Two variants of the cover image for *A Trip Around Lake Huron,* shot by John Ormsby (who designed the cover under the rubric Montecolour).
EX LIBRIS *John Ormsby. In harmony with his Toy Photography Postcard Series (by Montecarlo) including: 'heels'; 'Be Careful'; 'oil drums'; 'baby in walker'; 'postcard display'; 'walking woman'; and 'shadow of walking woman'. Also included with the transparencies are colour negatives from John's archive, featuring toys used on the covers of the Trips books shot from various angles (acquired 13 February 1985).*

172 **The the. | by Barry McKinnon | The Coach House Press, Toronto**
96pp perfectbound in printed orange card covers; 222 × 140 × 7 mm. Issued in an undisclosed edition of 500 copies; ISBN 0-88910-217-1.
COLOPHON "Seen through the Press by bpNichol | Typeset in Garamond and printed in Canada | in an edition of 500 copies at | THE COACH HOUSE PRESS | 401 (rear) Huron Street | Toronto M5S 2G5 Canada."
Some of the poems include holograph facsimile emendations. Possible involvement by Glenn (perhaps confined to the cover).

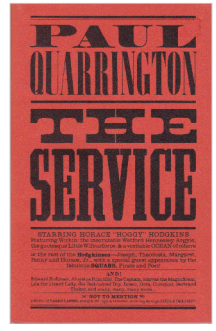


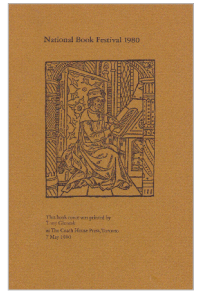


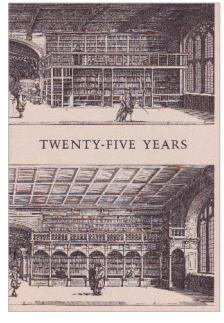
173 **Mrs. Dukes' Million | WYNDHAM LEWIS | THE COACH HOUSE PRESS**
368pp casebound with tan endleaves in foil-stamped charcoal linen, in printed jacket with foil-stamped type; 216 × 148 × 35 mm. Second printing, the first issue in boards; ISBN 0-88910-082-9 (supplied).
COLOPHON "Edited for the Press by Frank Davey. | … | Typeset in Bembo and printed in Canada | The Coach House Press | 401 (rear) Huron Street | Toronto, Canada M5S 2G5".
The first printing of 2000 copies was inadvertently all bound in card covers (1977); necessitating this undated second printing all in cloth (1980). Issued in an undisclosed edition of 550 copies thus (plus a British issue of 200 for George Prior, London). Unopened cartons bear a label dated 4 August 1981.

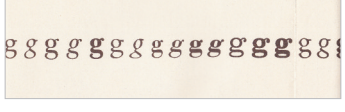


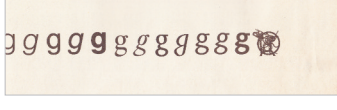
174 **Mrs. Dukes' Million | WYNDHAM LEWIS | GEORGE PRIOR PUBLISHERS | London, England**
368pp casebound with tan endleaves in foil-stamped charcoal linen, in printed jacket with foil-stamped type; 216 × 148 × 35 mm. Second printing; the first issue in boards and first edition in England.











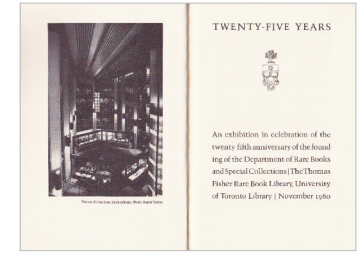
COLOPHON "Edited for the Press by Frank Davey. | … | Typeset in Bembo and printed in Canada | The Coach House Press | 401 (rear) Huron Street | Toronto, Canada M5S 2G5".
COPYRIGHT PAGE "Copyright © 1977 by Mrs. Anne Wyndham Lewis | Published in the United Kingdom 1980 by | George Prior Publishers | 17–41 Bedford Row, London WC1R 4JH | ISBN 0 86043 505 9".
Issued in an undisclosed edition of 200 copies for Britain with alternate first signature (from a second printing of 750 copies in cloth). The foil-stamping on the spine is identical to the Canadian issue, including the Coach House pressmark instead of the George Prior imprint. The jacket however is imprinted PRIOR.

175 **PAUL | QUARRINGTON | THE | SERVICE | COACH HOUSE PRESS | TORONTO**
184pp sewn and glued in plain black card covers, with printed jacket; 222 × 135 × 15 mm. Printed black offset on cream Zephyr Laid; ISBN 0-88910-116-7. Second issue of the first printing, mistakenly trimmed 135mm across; completed sometime between 1978 & 1980 with what appears to be a reprinted jacket.
COLOPHON "Typeset in Baskerville | and Clarendon | and printed in Canada at | The Coach House Press | 401 (rear) Huron Street | Toronto, Canada M5S 2G5 | Edited for the Press | by Linda McCartney | Designed by Glenn Goluska". The author's first book.
The jacket is set in Clarendon, Roman Extended Fatface, something approaching Bodoni Ultra Woodtype, Rockwell Expanded and Grecian Bold Expanded.

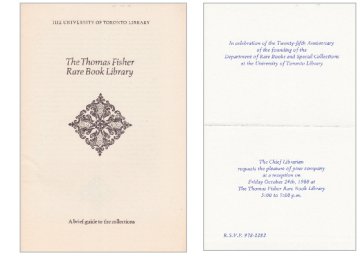
176 **National Book Festival 1980 | This book cover was printed by | Tony Glenesk | at The Coach House Press, Toronto | 7 May 1980 [cover]**
[64pp] perfectbound in letterpress tobacco Tweedweave card covers; 220 × 140 × 5 mm. Unprinted cream Zephyr Laid leaves comprising a blank book issued to visitors to the press during the second annual National Book Festival (Monday 5 – Sunday 11 May). Typeset by Glenn in Linotype Garamond No 3 and locked into the bed of the Vandercook with zinc-block cover image of a Mediæval scribe in a scriptorium, to await the insertion of a Linotype slug with the visitor's name.
This copy was produced by recent employee Tony Glenesk who had started out in the newly-established bindery the year before (where he would remain until spring 1982). He ultimately went on to become the press's primary Heidelberg Kord offset pressman – and indispensable go-to machinery mechanic – the active printer of longest standing in Coach House history (from the late-80s to the present). This may in fact be the first thing he ever actually printed, albeit merely by cranking the handle of the Vandercook. Acquisition in 1979 of the Baumfolder and Sulby Mark II Auto-Minabinda (which occasioned the hiring of bindery staff including Tony) finally opened the door to visitors witnessing their own blank books being produced in-house.

177 **TWENTY-FIVE YEARS | An exhibition in celebration of the | twenty-fifth anniversary of the found- | ing of the Department of Rare Books | and Special Collections / The Thomas | Fisher Rare Book Library, University | of Toronto Library / November 1980**
[32pp] catalogue, perfectbound in illustrated card covers; 222 × 147 × 3 mm. Offset black on cream Zephyr Laid with seven full-page reproductions from books in the library, together with a frontis photo of the interior of the building. Enclosing two cards: an invitation to the reception; and rules for preservation of the materials.
COLOPHON "Designed and printed at | The Coach House Press, Toronto | October 1980". Designed by Glenn.

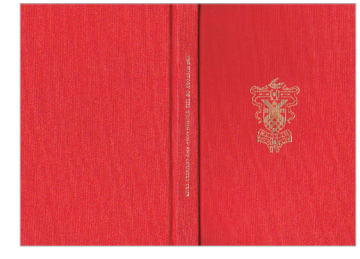
178 **In celebration of the Twenty-fifth Anniversary | of the founding of the | Department of Rare Books and Special Collections | at the University of Toronto Library | The Chief Librarian | requests the pleasure of your company | at a reception on | Friday October 24th, 1980 at | The Thomas Fisher Rare Book Library | 5:00 to 7:00 p.m. | R.S.V.P. 978-2282**
Folding card; 208 × 132 (unfolded); 104 × 132 (folded). Offset blue on cream Strathmore coverstock at Coach House Press. Enclosed in the preceding catalogue.



179 **THE HISTORY OF | The Weston Golf and Country Club | Frederick D. Cruickshank, MD**
[128pp, foldout plate leaf]: xii, 116; bound with photographic endleaves in gilt-stamped scarlet linen; 216 × 144 × 18 mm. The Foreword by Alfred C. Heakes QC is dated 30 June 1980; the author's Preface, September 1980. COLOPHON "The History of the Weston Golf and Country Club | is published in an edition of 1000 copies. | The book is typeset in Sabon | and printed on Carlyle Japan paper | at The Coach House Press, Toronto | November 1980."
Typeset possibly by Glenn.

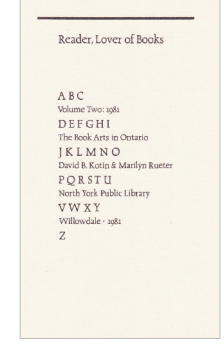


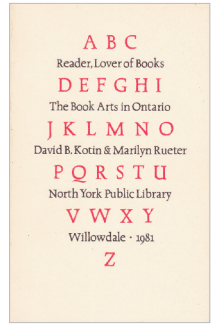
180 **[g-string]**
Long broadsheet; 635 × 140 mm. The letter 'g' in a string of 29 fonts (verso), with 11 typeface specimens available at Coach House Press (recto), offset black on cream Zephyr Laid.
COLOPHON "All faces are shown in 10pt and can be keyboarded in the following point sizes: 6–12, 14, 18, and 24. Unless marked otherwise, text will as a matter of course be set with old style figures, ligatures, visually letterspaced small caps, and kerning." Attached to this copy (which was Glenn's) is a long sheet output on the lineprinter, headed: "TYPENAME/INF rev[ised] 27 Dec 80", listing 23 typefaces and included styles; 558 × 179 mm. Both folded across; attached at crown with two staples. ATTACHMENT NOT DEPICTED.
The "g-string" sheet (which also exists without the list of faces recto) was presumably conceived by Glenn, though Stan, Rick/Simon, Nelson Adams and Diane Scally may also have had a hand in it. The letter "g" is one of the focal lowercase glyphs used to identify and distinguish between faces.



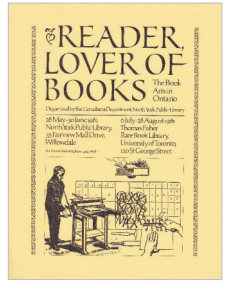
181 **THE UNIVERSITY OF TORONTO LIBRARY | The Thomas Fisher | Rare Book Library | A brief guide to the collections [cover]**
16pp pamphlet stitched in self-covers; 222 × 146 mm. Offset black on cream Zephyr Laid at Coach House Press, February 1981. Brief introductions to some 43 collections under 10 headings, reset with new ornaments (possibly by Glenn).
The first issue with the new somewhat less elegant design, which subsequent issues retained: September 1982 (24pp), September 1984 (24pp), July 1986 (24pp), June 1988 (24pp) and June 1990 (32pp).

182 **Reader, Lover of Books | Volume Two: 1981 | The Book Arts in Ontario | David B. Kotin & Marilyn Rueter | North York Public Library | Willowdale • 1981**
[4pp] leaflet; 163 × 95 mm (folded). Prospectus offset black on cream Zephyr Laid at Coach House Press (May). Mentions that "Volume Two has again been designed by Glenn Goluska and printed…in an edition of 1000 copies: 80 pages, 54 illustrations; indexes and bibliography. Paper, 8⅝ × 5½", $7.00."



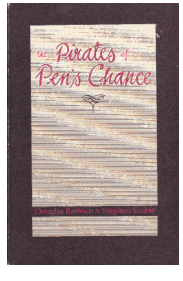


183 **Reader, Lover of Books | Volume Two: 1981 | The Book Arts in Ontario | David B. Kotin & Marilyn Rueter | North York Public Library | Willowdale • 1981**
80pp sewn in five gatherings and glued into two-colour card covers; 219 × 139 × 6 mm. ISBN 0-920552-02-1. COLOPHON "Typeset at The Coach House Press | in Trump Mediæval | with display and running heads | in Carl Dair's Cartier | Printed on Warren's Lustro Offset Enamel | in a first edition of 1000 copies | at The Coach House Press | in May of 1981 | Bound in Fine Art Etching at The Porcupine's Quill, | Erin, Ontario | Design and typesetting: Glenn Goluska | Binding photographs: Tom Moore | Film: Stan Bevington | Assembly: Mark Askwith | Presswork: John Ormsby | Binding: Paul Richardson, | Alan Ufkes, Carol Ufkes".
INCLUDES listings for four books by Glenn and Anne (pp42/3): [1] *Woodtype: A Preliminary Index* (1977); [2] *The Cry of Distant Ants* (1978); [3] *A Change-Ringing of the Mind* (1978); and [4] *Nineteenth-Century Russian Printing Types* (1980), with the middle two illustrated. Glenn is further listed among the Artists and Illustrators (p77) together with Anne; and alone among Authors and Compilers (78); and Printers (79); with his article 'A Linotype for the Home' in Devil's Artisan 4, cited in the Bibliography (73).
During her time in the Faculty of Library Science at the University of Toronto (under the tutelage of Frances Halpenny), coeditor Marilyn Rueter produced a handful of early papers on the private press in Canada, including: A Short History of the Private Press in Canada *(1972);* The Private Press as Publisher: Some Canadian Examples *(1973); and* Canadian Private Presses and Their Books: A Descriptive List *(1975); leading to 'The Private Press in Canada: A Brief Survey' (with a focus on Glenn, pp109–11), her contribution in* Sticks and Stones: Some Aspects of Canadian Printing History *edited by John Gibson and Laurie Lewis (1980: Toronto Typographic Association).*



184 **READER, | LOVER OF | BOOKS The Book Arts in Ontario | Organized by the Canadian Department, North York Public Library**
Leaf; 279 × 216 mm. Flier offset on pale yellow bond, designed by Will Rueter in Palatino (and ?) for two exhibitions: at North York Public Library, 28 May – 30 June; and Thomas Fisher Rare Book Library, 6 July – 28 August 1981. Coinciding with the publication of the second volume of *Reader, Lover of Books* (designed by Glenn), Will also produced an 18-colour handprinted broadside for the exhibition, incorporating the prefatory 10-line verse (from which the title comes), "Reader! lover of books! lover of heaven,…" from William Blake's engraved masterwork, *Jerusalem: The Emanation of the Giant Albion* (1804).
A text he had also printed earlier as a broadside (1971); illustrating that Will was a prime mover behind both volumes of Reader, Lover of Books, *and the exhibition (together with his wife Marilyn).*

185 **ROBERT | ALLEN | THE PORCUPINE'S QUILL, INC [left page of title-spread] | THE | HAWRYLIW | PROCESS | PART TWO [right page of title-spread]**
224pp (last leaf blank), sewn in 14 gatherings glued in pictorial card covers ($8.95 rear); 221 × 142 × 18 mm. COPYRIGHT PAGE "Copyright © Robert Allen, 1981 | Published by The Porcupine's Quill, Inc., 68 Main Street, Erin, Ontario N0B 1T0. | … | Text design by Glenn Goluska. Typeset by The Coach House Press (Toronto) | in Syntax. Printed and bound by The Porcupine's Quill, Inc. (Erin) in September | of 1981. The stock is Zephyr Antique laid. | Cover photograph by Paul Caulfield. | ISBN 0-88984-050-4".

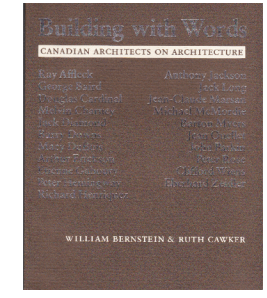


The first volume was published August 1980 while Glenn was yet at Coach House, and although this volume followed shortly after he'd left (to establish The Nightshade Press), it was designed and typeset together with the earlier volume.

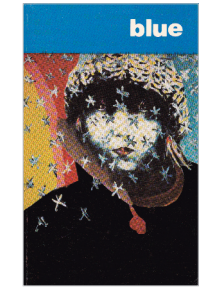
186 **the Pirates of | Pen's Chance | Homolinguistic Translations | by | Douglas Barbour & Stephen Scobie | THE COACH HOUSE PRESS | TORONTO**
160pp perfectbound in printed card covers; 213 × 139 × 13 mm. Issued in 1981 at $6.95 with ISBN 0-88910-227-9.
COLOPHON "Seen through the Press by bpNichol | Typeset in Trump and printed in Canada."
No clear evidence of Glenn's involvement. An undisclosed edition of 500 copies.

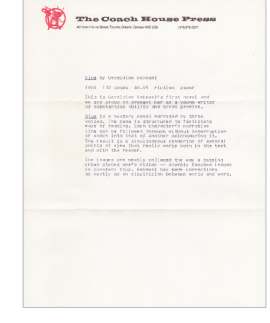
187 **New book takes steps to fill | an architectural vacuum | BY ADELE FREEDMAN**
Leaf; 203 × 368 mm. Reprint of a review of *Building with Words* in The Globe and Mail, Saturday 21 November 1981; offset black at Coach House on cream stock. NOT DEPICTED.
As the first and only book "devoted to present-day practitioners, critics and artist-architects in Canada" the reviewer contends Stan Bevington, having "made an auspicious entrance into the previously non-existent world of Canadian publishing on architecture…[has] assumed the role of an explorer with a lot of uncharted territory to conquer."

188 **Building with Words | CANADIAN ARCHITECTS ON ARCHITECTURE | Compiled and with an introduction by | William Bernstein & Ruth Cawker | THE COACH HOUSE PRESS, TORONTO, 1981**
100pp coated stock sewn in twelve signatures and bound with brown endleaves into printed and foil-stamped Tweedweave card covers; 253 × 210 × 9 mm. ISBN 0-88910-240-6.
COLOPHON "Seen through the Press by Dennis Reid | Typeset in Sabon and printed in Canada [by Panda Associates]".
With possible contributions by Glenn. Printed out of house; bound at Coach House; went through at least two printings (the second, March 1984). Paving the way for the CCA.

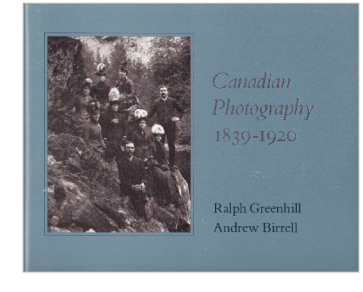


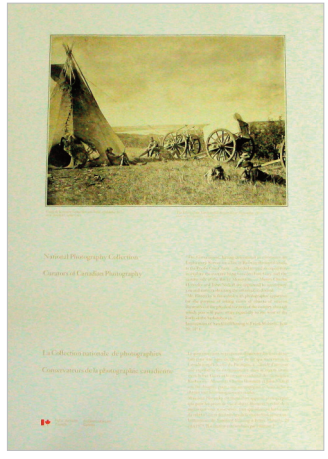
189 **blue | geraldine rahmani | the coach house press, toronto**
[176pp] last leaf blank, perfectbound in illustrated card covers; 220 × 139 × 12 mm. A review copy of the author's first book with lineprinted promotional leaf on two-colour Press letterhead, laid in (collation of 172 pages cited); issued in 1981 with ISBN 0-88910-232-5.
COLOPHON "Seen through the Press by Frank Davey | 176 pages. Typeset in Century and printed in Canada."
Type characteristic of Glenn. An undisclosed edition of 500 copies.





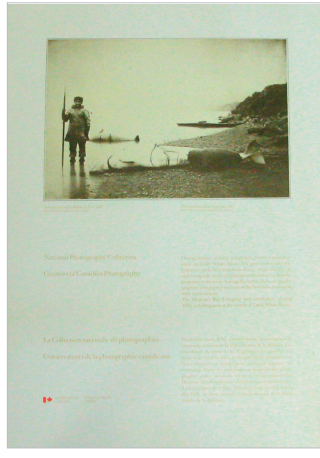
190 **Canadian Photography: 1839–1920 | Ralph Greenhill and Andrew Birrell | THE COACH HOUSE PRESS, TORONTO**
184pp coated stock, bound with blue-grey endleaves in gilt-stamped navy linen with foil-stamped photographic coated jacket; 230 × 272 × 20 mm. The unfoliated plate leaves figure in the pagination.
COLOPHON "Typography: Glenn Goluska | Film: Rick/Simon | Plates: Diane Scally | Edited for the Press by Stan Bevington | Typeset in Bembo and printed in Canada at | The Coach House Press, 401 (rear) Huron Street, Toronto, Canada M5S 2G5. | … | ISBN 0-88910-134-5".





A revised and expanded version of Ralph Greenhill's Early Photography in Canada *(1965: Oxford University Press); issued in an undisclosed second printing in late 1981 or early 82 (retaining the 1979 date of the first printing). The jacket for this second printing (produced on coated stock out-of-house along with the guts) includes an integral rather than a tipped photographic illustration.*

191 **A Petite rivière de la Baleine P.Q. v. 1865 | PAR GEORGE SIMPSON MCTAVISH | At Little Whale River P.Q. circa 1865 | PHOTO BY GEORGE SIMPSON MCTAVISH | National Photography Collection | Curators of Canadian Photography | La Collection nationale de photographies | Conservateurs de la photographie canadienne | Public Archives / Archives publiques | Canada**
Sheet; 633 × 456 mm. Poster offset at Coach House Press gold, brown-black and red on off-white cardstock with deckle at foot. From a series of four posters produced for the Public Archives in 1982 (in conjunction with the reprint of Greenhill and Birrell's *Canadian Photography: 1839–1920*), though not from the book.
Presumably typeset by Glenn as he preserved this copy. The Coach House NuArc camera could not generate images greater than 14″ × 18″ (accounting for the generous white ground around the image on the poster). Catalogue number 638 in the William Morley Poster Collection at Brock University.



192 **Conde de la rivière Saskatchewan-Nord, septembre 1871 | PAR CHARLES HORETZKY | The Elbow of the North Saskatchewan River, September, 1871 | PHOTO BY CHARLES HORETZKY | National Photography Collection | Curators of Canadian Photography | La Collection nationale de photographies | Conservateurs de la photographie canadienne | Public Archives / Archives publiques | Canada**
Sheet; 633 × 456 mm. Poster offset at Coach House Press gold, brown-black and red on off-white cardstock with deckle at foot. From a series of four posters produced for the Public Archives in 1982 (in conjunction with the reprint of Greenhill and Birrell's *Canadian Photography: 1839–1920*). Reproducing plate 42 from the book (captioned, 'Camp at Elbow of the North Saskatchewan By C.G. Horetzky, September 1871').
Presumably typeset by Glenn as he preserved this copy. Catalogue number 639 in the William Morley Poster Collection at Brock University. The two others in the series were: King Street West from Yonge Street, Toronto, Ontario, c. 1894, *by Frank Micklethwaite (Morley 640); and* Montreal Harbour from the Customs House, P.Q., c. 1870, *by Alexander Henderson, plate 21 from the book (Morley 641).*

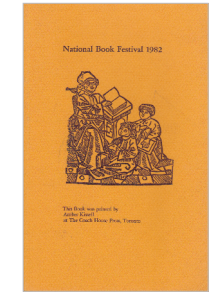
193 **Rune | Number Seven | Winter 1982**
96pp perfectbound in foil-stamped card covers; 214 × 133 × 7 mm. The final issue of the literary journal from Glenn's alma mater, St Michael's College, edited by E.J. Carson and Brian Henderson; ISSN 0316-2192. Printed at Coach House Press without involvement from Glenn, however retaining the cover design of the preceding issue introduced by him (title set in American Uncial in place of the uniform Egyptian Bold of earlier issues).

194 **D.G. JONES | Under the Thunder | The Flowers Light up the Earth | THE COACH HOUSE PRESS TORONTO**
112pp perfectbound with laid siena endleaves in illustrated card covers; 221 × 135 × 10 mm.
COPYRIGHT PAGE "Set in Baskerville and printed in Canada | The Coach House Press, | 401 (rear) Huron Street, | Toronto, Canada M5S 2G5". ISBN 0-88910-59-4 (supplied).
The undisclosed third printing (originally May 1977 and late 1979), bearing a black pressmark on the spine, is printed on Zephyr Laid stock. Still no mention of the Governor-General's Award on the book.

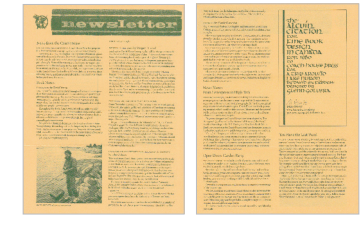
195 **David McFadden | A Trip around | Lake Erie | The Coach House Press Toronto [title-spread]**
136pp (last leaf blank) perfectbound in illustrated card covers; 218 × 146 × 13 mm. Offset black on white Zephyr Wove, in a four-colour cover, issued March 1982; ISBN 0-88910-183-3. LACKING.
HALF-TITLE PAGE Trips Around the Great Lakes | Volume One: Lake Erie.
COLOPHON "Typeset in Century Schoolbook and Helvetica Black | Printed at The Coach House Press | 401 (rear) Huron Street, Toronto, Canada M5S 2G5 | Photography: Montecolour | Text Design: Glenn Goluska".
Undisclosed second printing (originally 25 May 1981). The first printing was an eighth of an inch taller. A third printing of 500 copies was required 1 November 1988.

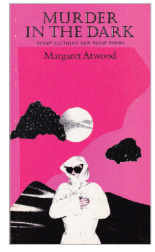
196 **[alphabet]**
Eight loose sheets; 637 × from 203–327 mm. Set in Bembo and offset black on cream Zephyr Wove at Coach House Press. Each sheet contains a single lower-case letter (the eight surviving examples here being a, c, d, g, h, s, t and u). Pads of each letter of the alphabet were produced by gluing their sheets together at the crown. The pads were made available to visitors to Nathan Phillips Square out front of Toronto City Hall, Saturday 24 April 1982, for detaching selected letters in creative wordplay (bpNichol presiding).
While Glenn was no longer at Coach House, there's an outsider's chance he was in fact enlisted by bp to help with the project. Photos of bp in front of the installation marquee, were snapped by Tom Robe. The event, which proved windier than expected, kicked off the fourth annual National Book Festival Week (which would officially begin Monday the 26th).

197 NATIONAL | BOOK FESTIVAL | 26 APRIL – 2 MAY 1982 | **A Celebration of Canadian Books and Magazines**
Sheet; 610 × 459 mm. Poster offset in colour on off-white paper, for the fourth nationwide Canada Council festival, the first year of its Writers' Awards – co-sponsored by the Writers Development Trust: including the Gerald Lampert Memorial Award; Pat Lowther Memorial Award; and John Glassco Translation Prize.
COLOPHON "Design: Dreadnaught / Illustration: Roger Hill". EX LIBRIS *Glenn Goluska.*
Begun in 1979 (2–8 April) the festival continued for several years before being shelved, with grants ostensibly doled out for projects promoting books (including several hundred one year to a bookshop in a small town advertising a window contest which involved guessing the number of jellybeans in a jar to win a book..).
NBF 1 *(Monday 2 – Sunday 8 April 1979);* NBF 2 *(Monday 5 – Sunday 11 May 1980);* NBF 3 *(1981);*
NBF 4 *(Monday 26 April – Sunday 2 May 1982);* NBF 5 *(Saturday 23 – Saturday 30 April 1983);*
NBF 6 *(Saturday 28 April – Saturday 5 May 1984);* NBF 7 *(Saturday 13 April – Saturday 20 April 1985).*
SUPPLEMENTED *with a mostly blank book produced at Coach House during the week with cover "printed by Amber Kissell" (and two pages of her art). Possibly involving Glenn at the Linotype.*

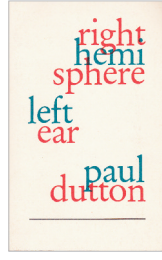


198 **newsletter | NUMBER 8, JULY 1982**
[2pp] leaf; 278 × 215 mm. Offset green on yellow bond at Coach House. Produced for the 1982 CBA Convention and extending an open invitation to the Coach House Open Doors Garden Party, Monday 19 July 1982. The terminal issue, published three years after issue seven (April 1979). Concludes with an uncaptioned reproduction of Glenn's 1980 Alcuin Award for *A Trip Around Lake Huron* by David McFadden.
Typeset by Nelson Adams.

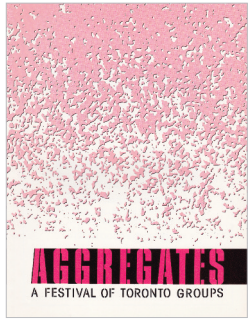




199 **Murder in the Dark | SHORT FICTIONS AND PROSE POEMS | Margaret Atwood | COACH HOUSE PRESS | TORONTO**
64pp Zephyr Laid, perfectbound in illustrated card covers; 213 × 124 × 5 mm. Cover collage by the author; ISBN 0-88910-258-9.
COLOPHON "Editor for the Press: Sarah Sheard | Typeset in Bembo and printed in Canada…".
The first printing of 2000 copies, issued January 1983 (launched 14 February at Theatre Passe Muraille), bears the typo "pocket" in line 5, page 61, which was silently corrected in the second printing. While Glenn was not involved in its production, he was initially commissioned to design and print a projected Salamander Press edition (1982), handprinting the second story in the Coach House edition, 'Making Poison' (p10), in a broadside trial [B58] *before the author opted instead to donate publication rights to Coach House in a show of support for the press.*



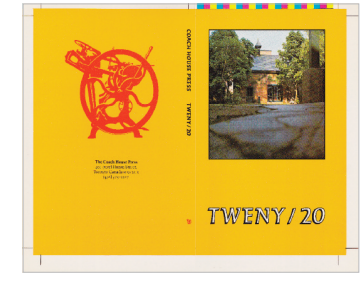
200 **right | hemi | sphere | left | ear | paul | dutton | The Coach House Press Toronto**
[96pp] perfectbound in printed cream card covers; 248 × 171 × 8 mm. Undisclosed second printing, offset black on cream Zephyr Wove, covers red and blue. The author's first book, issued initially fall 1979; ISBN 88910-182-5. LACKING.
COLOPHON "right | hemi | sphere | left | ear is typeset in stempel garamond | and printed in canada at | the coach house press | toronto canada M4S 2G5 | edited for the press by frank davey | designed by glenn goluska".
An undisclosed printrun of 250 copies (docketed 1 March 1984).



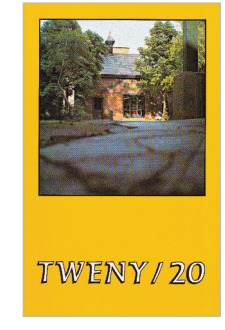
201 **AGGREGATES | A FESTIVAL OF TORONTO GROUPS [cover]**
[20pp] catalogue stitched in printed paper covers; 279 × 213 mm. A two-week festival of performance-art groups in a variety of venues along Queen Street West, with the inclusion of Coach House Press; curated by Victor Coleman (Monday 1 – Saturday 13 October 1984). An exhibition of Coach House ephemera at Letters Bookshop coincided with and was absorbed into the festival (including items designed by Glenn). Under the general heading 'Text and Performance' its description in the catalogue [p15] includes a vintage photo by Stan Bevington of ten employees out front of the press (Glenn second from the left in the back row), all sporting the 'Mack McMac' distorted Queen mask produced in conjunction with the publication of *Jurassic Shales* by Robert Sward (1975). Yet the description attending their portrait includes: "Over the years such designers as David Hlynsky, Rick/Simon, Michael Sowdon, Gar Smith, Michael Hayden, Greg Curnoe, John Ormsby, Nelson Adams, Michael Tims (*aka* AA Bronson), Michael Morris, Gerry Gilbert, Jerry Ofo, and others have produced distinctive, often experimental book designs for authors such as Michael Ondaatje, George Bowering, bpNichol, Steve McCaffery, Victor Coleman, David Young, Margaret Atwood, Daphne Marlatt, Frank Davey, David McFadden, Bill Hutton, Valerie Kent, Fred Wah, Paul Quarrington, and many many others."
Unfortunate that Victor not only gapped on Glenn (with so many of the books by identified authors designed by him), but also Stan himself. Accompanied both by Glenn's copy of the mask worn that day (created by Fringe Researcher and holographic alchemist, Michael Sowdon aka Mack McMac) and John Ormsby's uncut copy with offset drawing verso (by Christopher Dewdney?).

202 SHEILA WATSON | FIVE STORIES | **Brother Oedipus | The Black Farm | Antigone | The Rumble Seat | And the Four Animals** | THE COACH HOUSE PRESS | TORONTO
80pp (last leaf blank), perfectbound in illustrated card covers; 216 × 147 × 8 mm. Second edition of *Four Stories* (1979), expanded; copyright 1984 but issued 25 January 1985 with a new ISBN 0-88910-298-8 (previously 0-88910-135-3). Cover photograph by Stan Bevington.
COLOPHON "Editor for the press: Frank Davey | Typeset in Sabon and printed in Canada | … | The Coach House Press | 401 (rear) Huron Street | Toronto, Canada M5S 2G5".
The original edition possibly involved Glenn (as well as the lineprinter demand edition of the fifth story which preceded its inclusion here). The undisclosed first printing employs a heavy-weight cream wove stock; the undisclosed second printing (measuring 6mm across the bottom edge) is printed on cream Zephyr Laid.

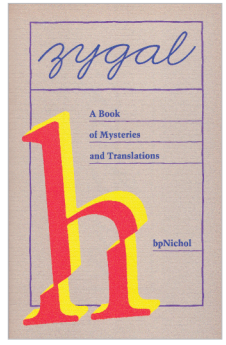
203 TWENY/20 **[upper cover]**
Sheet; 254 × 330 mm. Unfolded and untrimmed varnished cover press-sheet (with colour keys and cropmarks) offset in colour on white Cornwall at Coach House Press.



204 TWENY/20 | **The Coach House Press Toronto**
144pp catalogue, perfectbound in photographic card covers; 216 × 138 × 12 mm. The 20th anniversary descriptive chronology of 286 titles (comprising 293 listings) issued from the press 1966 [*sic*] through 1985; compiled and edited by Stan Bevington, Victor Coleman, Frank Davey, Clifford James, David McFadden, bpNichol, Michael Ondaatje, Sarah Sheard and David Young. Produced August 1985 in an undisclosed edition of 3000 copies (for free distribution); ISBN 0-88910-295-3. Glenn is mentioned once, in the listing for *Journal* by bpNichol (p60): "Designed by Glenn Goluska and selected by the American Institute of Graphic Arts as one of the best-designed books of 1978." While artists and photographers who illustrated the books are reflexively included throughout, this is the sole reference to a designer among the titles.
ACCORDING TO THE MINUTES *of the Coach House Meeting for 23 April 1985: "*[*item*] *6. The Tweny* [*sic*] *Year Catalog was proposed by Stan to be a complete listing of all* CHP *publications, with the titles flagged according* [*sic*] *the availability outlined in '5.' I will be circulating a list of all titles on the database at* CHP *to editors, and asking for additions. A lot of ideas came forth during this part of the meeting. Most were of making the catalog more than a catalogue of books – of making it an object in itself worthy of commemorating the tweny years. The project is difficult enough in itself that most of these ideas must be rejected as too burdensome and expensive, but several ideas were adopted at least in principal. The catalogue will have a* [*sic*] *least 1 colour signature, allowing for reproductions of highlights like the* Rat Jelly *cover, some of the 'wallpaper' period books, and the like. It was suggested by various people that Rick/Simon, Victor, Nelson and others might be asked to do a signature each, or something like that. David Young and Clifford will be talking to Nicky Drumbolis soon about his input as well."*
NOTE *that Coach House Press in fact began in 1964.*

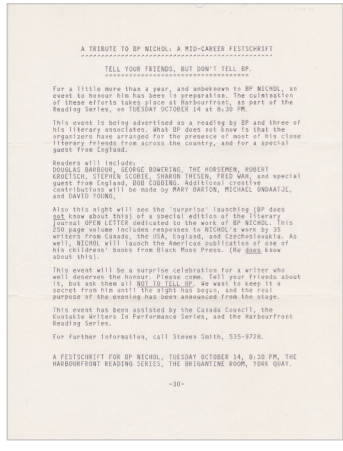


205 **zygal | A Book | of Mysteries | and Translations | bpNichol [upper cover]**
Sheet; 247 × 331 mm. Untrimmed and unfolded press-sheet of the cover, offset five colours on white Certificate Royale laid, at Coach House Press. Designed by Gord Robertson (during the period when his covers called for numerous colours, requiring several extra passes through the press).



No direct involvement by Glenn who was the original designer for the book; lending to the possibility that some of his ideas may have been incorporated in the final design. Gord Robertson started in the bindery at Coach House, his first job binding The Browsers Opal Nations *with Yarmo Jalava (11 January 1982). He finally struck out on his own, 8 March 1990 (8 years & 2 months later, lasting almost two years longer than Glenn's 6½-year tenure).*

206 **zygal | A Book of Mysteries and Translations | bpNichol | The Coach House Press Toronto**
128pp perfectbound with red wove endleaves in printed Certificate card covers; 222 × 144 × 10 mm. Bearing a copyright date of 1985 but completed 14 February 1986 (launched Thursday 20 February at The Salon, 1087 Queen Street West); ISBN 0-88910-216-3. [curry 230]
COLOPHON "Design by Gordon Robertson | Typesetting by Mary Scally | Presswork by John De Jesus | Lettering by Barry Lavender | Typeset in Trump and printed in Canada". This first printing is distinguishable from an early issue of the second (18 February 2000) by the inclusion of copyright data on title-page verso.
NOTE *there was also an issue of five copies of the first printing in variant black-title cover (instead of blue). Announced initially in 1973/4,* Zygal *was again projected for publication in 1980 until Glenn, its original designer, decided to leave and set up Nightshade Press. Includes eight of bp's Catullus translations – poems 2a, 27, 28, 32, 49, 51, 61, 88 – which led to Glenn's projected but ultimately unrealized Catullus collection (though he did produce a bound proof of the book which was featured during his exhibition in my shop, April 1985). This edition presumably incorporates the work Glenn contributed in 1980 toward the book's production.*


A TRIBUTE TO BP NICHOL: A MID-CAREER FESTSCHRIFT

TELL YOUR FRIENDS, BUT DON'T TELL BP.

For a little more than a year, and unbeknown to BP NICHOL, an event to honour him has been in preparation. The culmination of these efforts takes place at Harbourfront, as part of the Reading Series, on TUESDAY OCTOBER 14 at 8:30 PM.

This event is being advertised as a reading by BP and three of his literary associates. What BP does not know is that the organizers have arranged for the presence of most of his close literary friends from across the country, and for a special guest from England.

Readers will include:
DOUGLAS BARBOUR, GEORGE BOWERING, THE HORSEMEN, ROBERT KROETSCH, STEPHEN SCOBIE, SHARON THESEN, FRED WAH, and special guests from England, BOB COBBING. Additional creative contributions will be made by MARY BARTON, MICHAEL ONDAATJE, and DAVID YOUNG.

Also this night will see the 'surprise' launching (BP does not know about this) of a special edition of the literary journal OPEN LETTER dedicated to the work of BP NICHOL. This publication will include critical articles on NICHOL's work by 35 writers from Canada, the USA, England, and Czechoslovakia. As well, NICHOL will launch the American publication of one of his childrens' books from Black Moss Press. (He does know about this).

This event will be a surprise celebration for a writer who well deserves the honour. Please come. Tell your friends about it, but ask them all NOT TO TELL BP. We want to keep it a secret from him until the night has begun, and the real purpose of the evening has been announced from the stage.

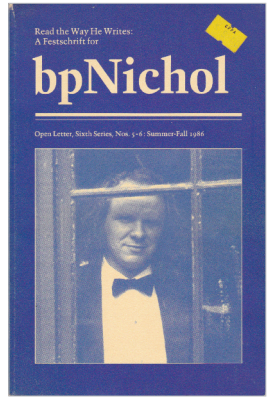
This event has been assisted by the Canada Council, the Kootenay Writers In Performance Series, and the Harbourfront Reading Series.

For further information, call Steven Smith, 535-9728.

A FESTSCHRIFT FOR BP NICHOL, TUESDAY OCTOBER 14, 8:30 PM, THE HARBOURFRONT READING SERIES, THE BRIGANTINE ROOM, YORK QUAY.

-30-

207 **A TRIBUTE TO BP NICHOL: A MID-CAREER FESTSCHRIFT | TELL YOUR FRIENDS, BUT DONT TELL BP**
Leaf; 278 × 214 mm. Lineprinter conspiracy alert on bond, circulated throughout the community to drum support for the event (remarkably without bp finding out). As a result the room at Harbourfront was appropriately jammed, with the high point being the more-than-sound performance by Bob Cobbing who came from England to surprise his good friend. Attended with Glenn and jwcurry, who screened the keepsake broadside for the event, *Aleph Unit* copublished with Letters in an edition of 211 copies, which Glenn helped us distribute.



208 **Read the Way He Writes: A Festschrift for bpNichol | Edited by Paul Dutton and Steven Smith**
272pp perfectbound in photographic card covers; 221 × 146 × 21 mm. Offset black on cream Zephyr Laid at Coach House Press (October 1986), in covers printed blue; a special issue of Open Letter generally edited by Frank Davey (Sixth Series, Nos. 5/6, Summer / Fall 1986). Produced as a surprise for bp, revealed Tuesday 14 October in the Brigantine Room at Harbourfront, where Barrie was expecting to read (not be toasted and roasted). Includes 'Notes toward a beepliography' by jwcurry (pp249–70) in which Glenn is acknowledged as designer of '92. *Journal*' and '97. *Sound Poetry: A Catalogue*' (both p257) and designer and printer of '189. *continuum*' (p266). A reproduction of Glenn's *Journal* cover is also included in a collage of bp's books (p167).
NOTE *that during Glenn's time at Coach House eleven issues of Open Letter were produced – from 3:2 (fall 1975) to 4:4/5 (fall 1979), with 3:7 the first to drop the Coach House pressmark (summer 1977) and 4:1/2 a double issue. He was more than likely involved in their production.*

209 **Ehrhardt**
[4pp] leaflet; 216 × 139 mm. Type specimen "[t]ypeset on a Linotron 101 using SoftQuad Publishing Software", offset black on cream Zephyr Laid at Coach House Press.

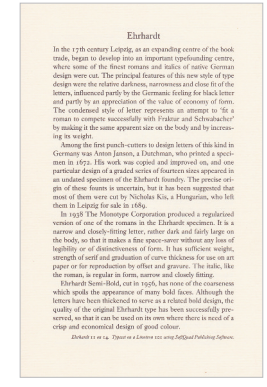
The Linotronic 101&rdquo laser RIP, introduced by Linotype in 1983, was acquired by Stan in 1984; while the latest date in the excerpted text is August 1985. Presumably not involving Glenn, however not improbably influenced by the dromadaire type specimen leaflets.

210 **William Notman | THE STAMP OF A STUDIO | Stanley G. Triggs | Art Gallery of Ontario | Musée des beaux-arts de l'Ontario | Toronto, Canada**
Sheet; 279 × 216 mm. Early mockup of the title-page typography, on bond; set in Bembo by Glenn.

211 **WILLIAM NOTMAN | THE STAMP OF A STUDIO | Stanley G. Triggs | Art Gallery of Ontario | Musée des beaux arts de l'Ontario | The Coach House Press, | Toronto, Canada**
176pp coated stock (last leaf blank), sewn in 14 gatherings glued in photographic card covers; 281 × 305 × 17 mm. The issue in card covers bears the ISBN of the Art Gallery (0-919777-22-8) with Art Gallery of Ontario imprint on lower cover; while the issue in boards bears that of the Coach House Press (0-88910-283-X).
COPYRIGHT PAGE "Editor: Christeen Chidley-Hill | Designer: Paul Haslip | Typesetting: The Coach House Press | Photographer: Thomas Humphry | Colour Photographer: Carlo Catenazzi, | Art Gallery of Ontario | Printing: The Bryant Press Limited."
Typeset in Bembo by Glenn. Issued in an undisclosed edition of 2000 copies in printed card covers (January 1986), though a review of sorts in the Toronto Star cites an edition of 1000. There were also a number of review copies issued in plain white card covers (as well as a 4pp introductory catalogue of the exhibition issued from the Gallery). A review copy is also included in the archive.

212 **'Limited edition | of new art book | a loss for author'**
Leaf; 430 × 142 mm. Reproduction of an article by Hyla Wults Fox from The Toronto Star, Saturday 8 February 1986 (L4: Antiques), photocopied on bond for me by Glenn. Decrying the myopic decision to produce such a small edition of *William Notman: The Stamp of a Studio,* the author complains that the only ones likely to benefit will be enterprising antiquarian booksellers. "Guess what the AGO and Coach House Press did with the package [*ie,* the mss]? They published 1000 softcover books. And Coach House Press has advised that their hardcover editions, still not off the press, will number only 500…. The hardcover edition is a true bargain at $42 and can be purchased from the publisher…or from some antiquarian book dealers." NOT DEPICTED.

213 **WILLIAM NOTMAN | THE STAMP OF A STUDIO | Stanley G. Triggs | Art Gallery of Ontario | Musée des beaux arts de l'Ontario | The Coach House Press, | Toronto, Canada**
176pp coated stock (last leaf blank), sewn in 14 gatherings bound with grey endleaves in gilt-stamped brown linen with photographic jacket; 281 × 310 × 11 mm. The issue in boards bears the Coach House Press ISBN (0-88910-283-X), while the issue in card covers bears that of the Art Gallery (0-919777-22-8).
COPYRIGHT PAGE "Editor: Christeen Chidley-Hill | Designer: Paul Haslip | Typesetting: The Coach House Press | Photographer: Thomas Humphry | Colour Photographer: Carlo Catenazzi, | Art Gallery of Ontario | Printing: The Bryant Press Limited."
Typeset in Bembo by Glenn. Issued in an undisclosed edition of 500 copies in boards exclusively for Coach House (6 March 1986); in a jacket printed at the press. Stanley Triggs was the former curator of the McCord Museum in Montreal, home to the Notman Photographic Archives.


Ehrhardt

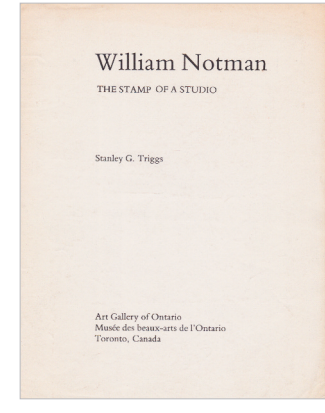
In the 17th century Leipzig, as an expanding centre of the book trade, began to develop into an important typefounding centre, where some of the finest romans and italics of native German design were cut. The principal features of this new style of type design were the relative darkness, narrowness and close fit of the letters, influenced partly by the Germanic feeling for black letter and partly by an appreciation of the value of economy of form. The condensed style of letter represents an attempt to 'fit a roman to compete successfully with Fraktur and Schwabacher' by making it the same apparent size on the body and by increasing its weight.

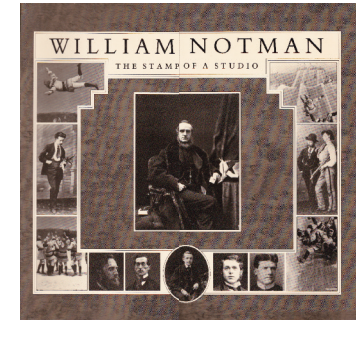
Among the first punch-cutters to design letters of this kind in Germany was Anton Janson, a Dutchman, who printed a specimen in 1672. His work was copied and improved on, and one particular design of a graded series of fourteen sizes appeared in an undated specimen of the Ehrhardt foundry. The precise origin of these fonts is uncertain, but it has been suggested that most of them were cut by Nicholas Kis, a Hungarian, who left them in Leipzig for sale in 1689.

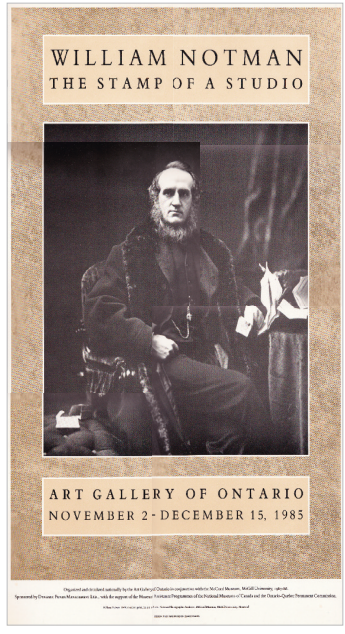
In 1938 The Monotype Corporation produced a regularized version of one of the romans in the Ehrhardt specimen. It is a narrow and closely-fitting letter, rather dark and fairly large on the body, so that it makes a fine space-saver without any loss of legibility or of distinctiveness of form. It has sufficient weight, strength of serif and graduation of curve thickness for use on art paper or for reproduction by offset and gravure. The italic, like the roman, is regular in form, narrow and closely fitting.

Ehrhardt Semi-Bold, cut in 1956, has none of the coarseness which spoils the appearance of many bold faces. Although the letters have been thickened to serve as a related bold design, the quality of the original Ehrhardt type has been successfully preserved, so that it can be used on its own where there is need of a crisp and economical design of good colour.

Ehrhardt 11 on 14. Typset on a Linotron 101 using TypeQuick Publishing Software.







Nelson Adams

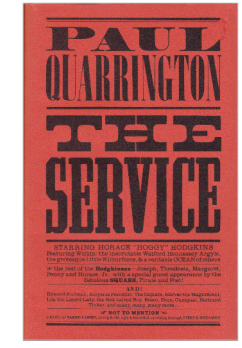
214 **WILLIAM NOTMAN | THE STAMP OF A STUDIO | ART GALLERY OF ONTARIO | NOVEMBER 2 – DECEMBER 15, 1985**
Press-sheet; 637 × 456 mm. Untrimmed poster with crop-marks, offset tan and black at Coach House Press on white Cornwall cardstock. NOT DEPICTED.
COLOPHON "Organized and circulated nationally by the Art Gallery of Ontario in conjunction with the McCord Museum, McGill University, 1985–86. | Sponsored by DYNAMIC FUNDS MANAGEMENT LTD., with the support of the Museum Assistance Programmes of the National Museums of Canada and the Ontario–Quebec Permanent Commission. | William Notman 1868, modern print, 22 × 16.8 cm, Notman Photographic Archives, McCord Museum, McGill University, Montreal | DESIGN: PAUL HASLIP DESIGN CONSULTANTS". *The duotone photograph of Notman, which appears as the central image in the photo-montage on the cover of the book, also graces the corner of the title-page spread. Typeset in Bembo by Glenn;* EX LIBRIS *Glenn Goluska.*

215 **WILLIAM NOTMAN | THE STAMP OF A STUDIO | ART GALLERY OF ONTARIO | NOVEMBER 2 – DECEMBER 15, 1985**
Sheet; 579 × 374 mm. Poster offset tan and black at Coach House Press on white Cornwall cardstock.
COLOPHON "Organized and circulated nationally by the Art Gallery of Ontario in conjunction with the McCord Museum, McGill University, 1985–86. | Sponsored by DYNAMIC FUNDS MANAGEMENT LTD., with the support of the Museum Assistance Programmes of the National Museums of Canada and the Ontario–Quebec Permanent Commission. | William Notman 1868, modern print, 22 × 16.8 cm, Notman Photographic Archives, McCord Museum, McGill University, Montreal | DESIGN: PAUL HASLIP DESIGN CONSULTANTS". *Typeset in Bembo by Glenn. Acquired at the book launch at the Art Gallery of Ontario (1986). There were six Notman posters produced at Coach House (the five for the travelling exhibition printed on lighter-grade paper).* THEY INCLUDE [1] *Art Gallery of Ontario 2 November – 15 December 1985;* [2] *Edmonton Art Gallery 10 January – 23 February 1986;* [3] *Burlington Cultural Centre 6–30 March 1986;* [4] *Art Gallery of Windsor 2 May – 1 June 1986;* [5] *Art Gallery of Northumberland 12 September – 5 October 1986; and* [6] *McCord Museum McGill University 22 October – 23 November 1986.*

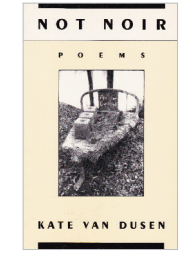
216 **WILLIAM NOTMAN | THE STAMP OF A STUDIO | ART GALLERY OF WINDSOR | MAY 2 – JUNE 1, 1986**
Press-sheet; 637 × 456 mm. Untrimmed poster with crop-marks, offset tan and black at Coach House Press on white stock. NOT DEPICTED.
COLOPHON "Organized and circulated nationally by the Art Gallery of Ontario in conjunction with the McCord Museum, McGill University, 1985–86. | Sponsored by DYNAMIC FUNDS MANAGEMENT LTD., with the support of the Museum Assistance Programmes of the National Museums of Canada and the Ontario–Quebec Permanent Commission. | William Notman 1868, modern print, 22 × 16.8 cm, Notman Photographic Archives, McCord Museum, McGill University, Montreal | DESIGN: PAUL HASLIP DESIGN CONSULTANTS". *Typeset in Bembo by Glenn;* EX LIBRIS *Glenn Goluska.*

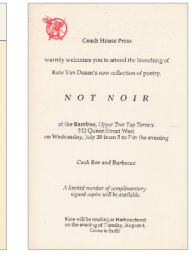
217 **WILLIAM NOTMAN | THE STAMP OF A STUDIO [front panel of jacket]**
Sheet; 405 × 880 mm. Untrimmed dust jacket press-sheet (with cropmarks) for the cloth issue of the book, blind-embossed with the Coach House pressmark at foot of spine. NOT DEPICTED.

218 PAUL | QUARRINGTON | THE | SERVICE | COACH HOUSE PRESS | TORONTO
184pp perfectbound in plain black card covers, with printed jacket; 222 × 143 × 15 mm. Printed black offset on cream Zephyr Laid; ISBN 0-88910-116-7.
COLOPHON "Typeset in Baskerville | and Clarendon | and printed in Canada at | The Coach House Press | 401 (rear) Huron Street | Toronto, Canada M5S 2G5 | Edited for the Press | by Linda McCartney | Designed by Glenn Goluska".
The jacket is set in Clarendon, Roman Extended Fatface, something approaching Bodoni Ultra Woodtype, Rockwell Expanded and Grecian Bold Expanded. Second printing (only disclosed on lower flap of jacket) issued 5 March 1986; docket 6145 opened 14 January 1986 projecting a printrun of 500 copies. The jacket now includes a pressmark at heel of spine.

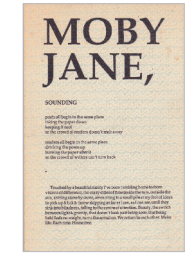


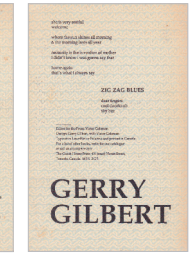
219 NOT NOIR | KATE VAN DUSEN | **Coach House Press | Toronto**
[64pp]: [ii], 62; perfectbound in illustrated card covers; 218 × 140 × 6 mm. The author's third book, issued in 1987 in an undisclosed edition of 500 copies.
COPYRIGHT PAGE "ISBN 0-88910-344-5 | … | Several poems have previously appeared in B.C. | Monthly. An audio-cassette entitled *Not Noir* produced by | George Young of Public Energies (Ottawa, 1985) included | some of the poems. *Bridge* was produced as a broadside by | Glenn Goluska of Imprimerie Dromadaire (August, 1986), | and was published in The Instant Anthology (Toronto Small | Press Book Fair, 1987). *Strange Trains* was produced as a | chapbook (2 bit poetry No. 6) by Letters Bookstore. | Thanks to bpNichol for support and inspiration, | to Diane Martin for seeing the book through the press, | and to friends west and east. | Author photo by Tom Burrows | Front cover image: *Lead Roses for a Blue Lady,* | sculpture by Tom Burrows, photo by Bob Kane."
COLOPHON "Edited for the Press by bpNichol | Designed by Gordon Robertson | Typeset by Nelson Adams | Typeset in Sabon and printed in Canada".
Titles of four poems are set with upper-case prepositions and articles. The poem ') Bridge' appears on page 53 with the original dedication "for Tom Burrows" (as printed in Glenn's proof of the broadside, but not the edition).
With an invitation to the booklaunch laid in, photocopied on press-marked Zephyr note-paper (214 × 139 mm):
"Coach House Press | warmly welcomes you to attend the launching of | Kate Van Dusen's new collection of poetry, | NOT NOIR | at the Bamboo, Upper Tree Top Terrace | 312 Queen Street West | on Wednesday, July 29 from 5 to 7 in the evening | Cash Bar and Barbecue | A limited number of complimentary | signed copies will be available. | Kate will be reading at Harbourfront | on the evening of Tuesday, August 4. | Come to both!"

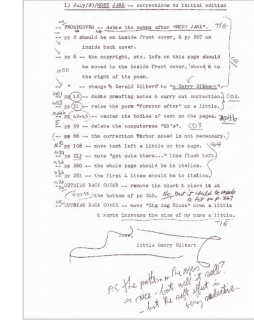


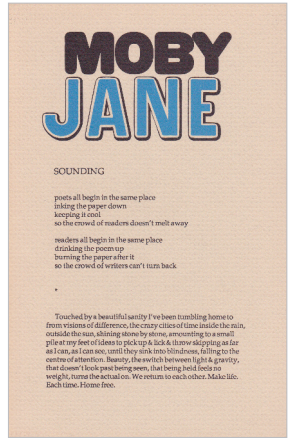


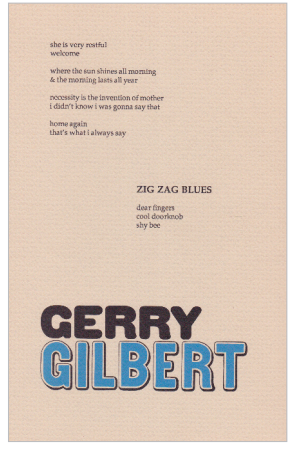
220 MOBY | JANE, [**upper cover**] | … | **Gerry Gilbert [lower cover]**
[266pp] foliated 2–267, bond (with even pages on rectos); perfectbound in Tweedweave card covers offset black and blue (the inner faces of which figure in the pagination, ostensibly bulking the book to 268pp); 211 × 138 × 16 mm. A private preliminary edition thermographically reproduced July 1987 at Coach House Press in an undisclosed printrun of 50 copies; ISBN 0-88910-309-7. Prompting a list of sixteen revisions from the author (dated 13 July 1987) which resulted in Glenn's commission to redesign the book.

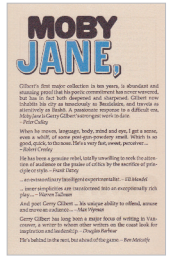


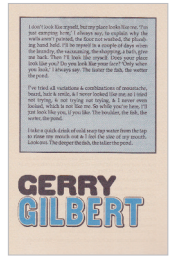












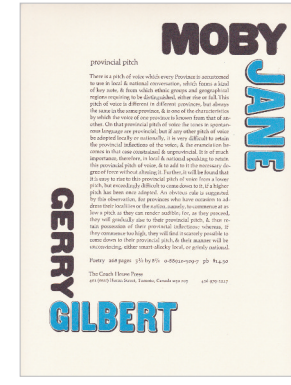
COLOPHON "Editor for the Press: Victor Coleman | Design: Gerry Gilbert, with Victor Coleman | Typeset in LaserWriter Palatino and printed in Canada" (lower cover).
No involvement by Glenn in this edition (docketed 2 June 1986, projecting an edition of 500 copies). According to the minutes of the Coach House Editorial Board meetings (consulted Thursday 9 March 1995), after a majority of editors had repeatedly attempted to get Gerry to prune it down, Victor prevailed to see it through the press intact (with the sole support of bpNichol).

221 **13 July/87/MOBY JANE -- corrections to initial edition**
Leaf; 279 × 216 mm. Photocopy on bond of a letter from the author of *Moby Jane* to editor Victor Coleman, requesting sixteen revisions to the private preliminary edition, signed "little Gerry Gilbert". As a result of these changes, Glenn was commissioned to redesign the cover as well.
From the original in the Coach House Press fonds at the National Library, as reproduced in my bibliography of Gerry Gilbert, p280 (1991).

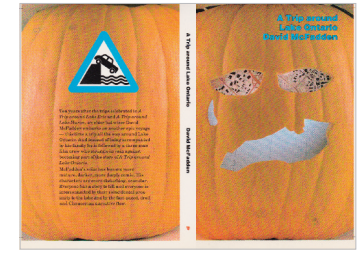
222 **MOBY | JANE [upper cover] | … | Gerry Gilbert [lower cover]**
[264pp]: foliated 3–266, cream Zephyr Laid offset black; perfectbound in Tweedweave card covers offset black and blue (which figure in the pagination, ostensibly bulking the book to 268pp); 215 × 139 × 21 mm. Published September 1987 by Coach House Press, Toronto, in an edition of 528 copies; ISBN 0-88910-309-7.
COLOPHON "Editor for the Press: Victor Coleman | Design: Gerry Gilbert, with Victor Coleman | Typeset in LaserWriter Palatino and printed in Canada" (p267).
Originally issued early July 1987 from the same text setting, in a photocopied edition of 50 copies perfectbound in offset Tweedweave card covers whose design was rejected by the author. Glenn was subsequently commissioned to design a new cover, which graces this regularly-published edition. The original display text, Palatino Bold, was replaced by two lineales, Page Gothic Ornamented No 2 (printed two colours in homage to chromatic wood type) and Hamilton Wood Type Foundry Gothic Round Regular. The author also requested sixteen changes to the text, which were made (though likely not keyed by Glenn). Page Gothic Ornamented No 2 is included (though not identified) on leaf [29] *of Glenn's* Woodtype: A Preliminary Index *(1977).*
"The peak of chromatic type production came in 1874 when the William H. Page Wood Type Company, of Connecticut, issued its extraordinary folio-sized specimen book of chromatic types. Henry Lewis Bullen described it thus: 'This is the most notable of wood type specimens. Page outshone all competitors in imparting a degree of artistry in designing wood type and borders, most of which could be printed in several colors…. [It is] a work of unusual excellence, well worth preserving' [Stephen O. Saxe, 'The Romance of Wood Type' in Fine Print 9:2, April 1983, p46]."

223 **"MOBY | JANE,…"**
[2pp] leaf; 177 × 114 mm. Small promotional broadsheet included in copies of the first public edition of *Moby Jane,* offset black and blue at Coach House Press on tan Tweedweave. Designed and set by Glenn in Palatino, Gothic Ornamented No 2 and Gothic Round Regular. Includes eight blurbs (recto) and the author's text (verso): "I don't look like myself, but my place looks like me [the first three paragraphs from Gerry's previous book, entitled '1986', leaf 8]." Robert Creeley's estimate ends with "He's a very fast, sweet, perceiver…".
Docketed 6 May 1987 as Moby Jane promo, 800 fliers.

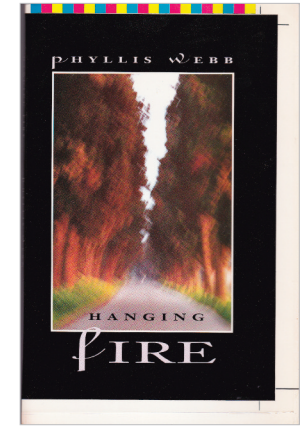
224 **provincial pitch | GERRY | GILBERT**
Sheet; 304 × 229 mm. Promotional broadside for *Moby Jane,* designed and set by Glenn in Palatino, Gothic Ornamented No 2 and Gothic Round Regular, offset black and blue at Coach House Press in 1987 on cream Zephyr Laid. Distinguishable from a later printing by the ISBN of the first edition (0-88910-309-7) and original price of $14.50. The fourth section of 'The Canamama Lectures' (p39), reformatted by Glenn.



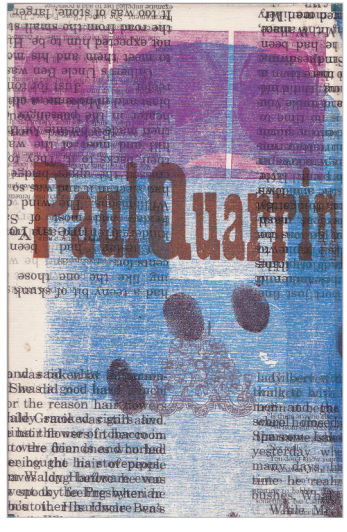
225 **A Trip around | Lake Ontario | David McFadden [upper cover]**
Sheet; 241 × 329 mm. Untrimmed press-sheet of the varnished cover (with cropmarks), offset in colour on white Mayfair cardstock at Coach House Press. Third book in the author's Great Lakes series issued in 1988 eight years after the first two (lakes Huron and Erie); ISBN 0889103151.
While Glenn was not involved in its production, the cover replicates his typography and design (without however kerning the first two letters in the cover title); "Trips Around the Great Lakes | Volume Three: Lake Ontario". The 2nd printing was folded by me Friday 3 November 1989 (1000 copies) & 110 stating "first printing" glued the 7th; with another 120 glued 20 April 1990. Third printing bound 24 July 1990 (643 copies).



226 **Phyllis Webb | Hanging Fire | Coach House Press • Toronto**
Six folded, untrimmed signatures (comprising 96pp) laid in untrimmed laminated photographic card covers; 251 × 163 × 7 mm (cover); 229 × 160 × 11 mm (collated signatures, at spine). Ultimately produced 13 September 1990 in an undisclosed edition of about 1000 copies; ISBN 0-88910-391-7. This copy includes two states of the terminal signature: the first without colophon or author's portrait on the final page [80]; the second, completed during a second pass through the press with a metal plate. About 1050 sets were collated (12 September), with slightly more than 1000 perfectbound copies realized the following day.
COLOPHON "Editor for the Press: | Christopher Dewdney | Cover Design: Shari Spier / Reactor | Cover Photo: Michael Ondaatje | Text Design: Nelson Adams | Author Photo: Sonja A. Skarstedt | Typeset in Trump and printed in Canada | Coach House Press | 401 (rear) Huron Street | Toronto, Canada M5S 2G5".
The collection includes the poem 'Pepper Tree' – initially handprinted by Glenn for the Letters Reading Series – without, however, the original dedication to Breyten Breytenbach (p58). Though Phyllis was mildly displeased with Glenn's unauthorized conversion of the piece into a shape poem (8 October 1986), it appears here in roughly the same configuration. However the third-last line being too long for the page in the book, drops two words down, distorting the effect.



227 **PAUL | QUARRINGTON | THE | SERVICE | COACH HOUSE PRESS | TORONTO**
[190pp]: [iv], 186 (last two leaves blank), handbound with grey card endleaves in letterpress boards and unprinted mylar jacket; 224 × 149 × 21 mm. Printed black offset on cream Zephyr Laid; ISBN 0-88910-116-7. First hardcover issue of the author's first book; 25 signed numbered copies employing the original Coach House Press sheets (originally issued 1978) handbound by Will Rueter in covers designed and handprinted six colours by him (13 February through 9 June 1995). Letterpress justification composed in Minion by me, hand-printed on the vandercook at Coach House by Stan and me, 2 March 1994, from polymer relief plate [p. iii]: "This hardcover issue of the author's first | book was handbound from original sheets | by Will Rueter in an edition of 50 numbered | copies signed by the author Spring 1994. | The sewn signatures were recovered during



| the relocation of The Coach House ware- | house in the summer of 1989, and are being | issued by the Small Press Resource Centre | in homage to the author and the | trees. | [number in fountain ink] | [signature in black ballpoint ink]".

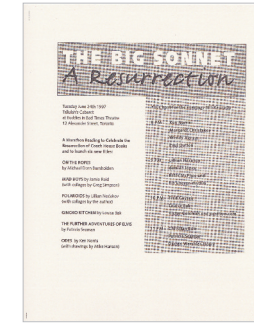
ORIGINAL COLOPHON "Typeset in Baskerville | and Clarendon | and printed in Canada at | The Coach House Press | 401 (rear) Huron Street | Toronto, Canada M5S 2G5 | Edited for the Press | by Linda McCartney | Designed by Glenn Goluska [p184]".

Of the 59 sewn book-blocks delivered to Will at 236 Major Street, 3 January 1994, only 25 were ever completed. Will used waster sheets of printed cream Zephyr Laid from Coach House (19" × 25"), to cover the boards, over-printed at his Aliquando Press with text, images and the binder's heavily-inked fingerprints (the gold and silver impressions employing brushed pigment). Issued at $150 by the Small Press Resource Centre (at Letters) in a projected edition of 50 copies of which only 25 were completed (numbered 1–21, 23–5 & 28). First copy received 13 February 1995 (#14); two the 24th of February (20 & 28); cheque to Will ($50) for binding-board, Tuesday 7 March; five completed 16 March received 20 March (4, 5, 12, 17 & 19); ten on 3 April (1, 2, 3, 6, 7, 8, 9, 10, 11 & 13); three the 24th of May (15, 21 & 25); and four, 9 June (16, 18, 23 & 24). Jacketed by me in unprinted mylar. After I'd moved shop, 1 April 1989, there were yet mountains of cartons to unpack in midsummer, the downsized new space reduced to 534 square feet, leaving little room to manœuvre (let alone approach the bookcases to shelve stock). Then late June 1989, just as the Coach House printshop employees were set to leave for vacation, Stan invited me to inspect some four tons of Coach House backstock down the basement at 401 Huron (the Campus Co-op residence building out front of the press), to salvage what should be preserved. Following the government initiative that June, forcing a separation of press from printshop, the new publisher Victoria Ridout had arrived at the decision to dispose of most of the backstock stored there the past 20 years, in part because it hadn't generated significant sales, but largely in response to the need to move the books for the installation of a new basement beneath the house. As an alternative to disposal, I offered to take the backstock if she were willing to rent a truck instead of a dumpster, to which Victoria agreed. On second thought, she requested ten copies of each title for back-stock, before removing the remains. After two sweaty weeks in that basement I added a hefty truckload of Coach House backstock to the congestion in my new space (7 July 1989), donating another truckload to Charlie Huisken at This Ain't the Rosedale Library. However the portion reserved for Victoria proved too great for the confines of the tiny Coach House warehouse, prompting her to have the stock unceremoniously dragged into the lane for pick-up by the recyclers (28 August) – which naturally infuriated Stan on his return from holiday, resulting in her dismissal. Among the tons of backstock, I encountered a carton of 59 untrimmed sewn bookblocks from the initial printing of Paul Quarrington's first book, The Service, *and with Paul's and Stan's cooperation, rose to an offer from Will Rueter to handbind what he could; resulting in the first production involving three of Canada's greatest indie bookies, Glenn, Stan and Will.*

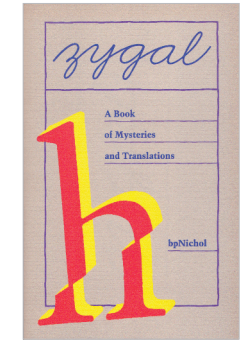
228 **THE BIG SONNET | A Resurrection**

Sheet; 279 × 432 mm. Untrimmed set-up proof of a [4pp] leaflet programme, laserprinted at Coach House on cream Zephyr Laid (with verso text inadvertently inverted). A revival of the historic Coach House Press vaude-ville shows of 1977/8, organized by Victor Coleman for "a marathon reading to celebrate the resurrection of

Coach House Books and to launch six new titles", Tuesday 24 June 1997 in Tallulah's Cabaret at Buddies in Bad Times Theatre, 12 Alexander Street, Toronto (Bill Kennedy, host). An ad for Scream in High Park (14 July 1997) consumes the last page.
Following the siamese parting of the Coach House litry see into separate beds (1989), with Coach House Printing under Stan divorced from Coach House Press ultimately under Margaret McClintock, the vapid bid to focus on bestsellers, compounded by a renege in funding from the Ontario government, left the publishing arm insolvent (1996). After the callous liquidation of Coach House stock (largely to American remainder houses), Stan, Victor and David Bolduc undertook to resurrect the press ultimately under the name Coach House Books (issuing a few initial testers under the imprint BBC), determined to retrieve and scan the classic backlist titles for upload to the new press website where they could be freely accessed by all. Having regained his post as managing editor (after a hiatus of 23 years), Victor's call for submissions led to this initial offering of six titles. A revival in spirit of the two earlier Big Sonnet extravaganzas involving Glenn.

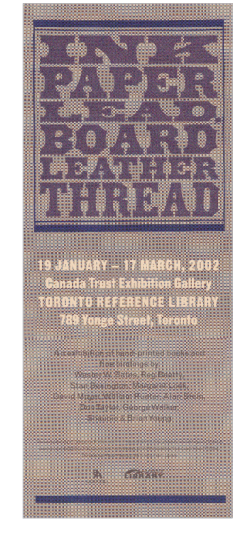


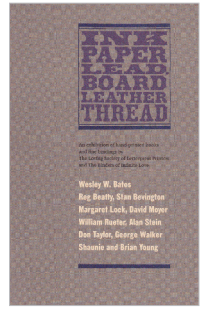
229 **zygal | A Book of Mysteries and Translations | bpNichol | The Coach House Press Toronto**
128pp perfectbound with offset red laid endleaves in printed card covers; 222 × 144 × 10 mm. Undisclosed second printing (bound in first printing covers), first issue without copyright page or ISBN (0-88910-216-3 originally). An undisclosed issue of 400 copies thus, completed 18 February 2000 (fourteen years after its launch, 20 February 1986). Glenn had been its original designer before leaving the press early 1981.
COLOPHON "Design by Gordon Robertson | Typesetting by Mary Scally | Presswork by John De Jesus | Lettering by Barry Lavender | Typeset in Trump and printed in Canada".
The first printing (1986) is distinguishable from this issue by the inclusion of copyright information on title-page verso, which is blank here. A second issue of 200 copies includes a laid-in leaf bearing the author's dedication (recto) with original copyright information (verso) disclosing a new ISBN 1-55245-086-4. The copyright information intended for the title-page verso (run-out to film 2 February) was inadvertently omitted when the first signature was printed, requiring the belated addition of a separate loose leaf. A third issue of 180 copies (bound 3 August 2000 in rejected first-printing covers, with black titling) has the dedication leaf bound-in at the front (bulking collation to 130pp).

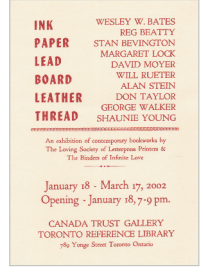


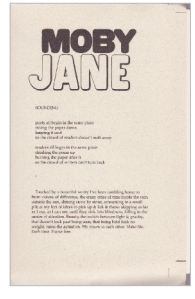
230 **A Book of Mysteries and Translations | bpNichol | The Coach House Press Toronto**
Sheet; 458 × 638 mm. Proofsheet of the blue impression for the first gathering, offset on cream Zephyr Laid.
NOT DEPICTED.

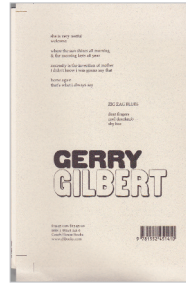
231 **INK | PAPER | LEAD, | BOARD | LEATHER | THREAD**
Sheet; 430 × 172 mm. Poster offset purple, blue and grey on cream cardstock at Coach House Printing, for "An exhibition of hand-printed books and | fine bindings by | Wesley W. Bates, Reg Beatty, | Stan Bevington, Margaret Lock, | David Moyer, William Rueter, Alan Stein, | Don Taylor, George Walker, | Shaunie & Brian Young" at the Toronto Reference Library, 789 Yonge Street, 19 January – 17 March 2002.
The artists were members of either The Loving Society of Letterpress Printers (est. 1995) or The Binders of Infinite Love (Reg, Don and mentor Will).











232 INK | PAPER | LEAD, | BOARD | LEATHER | THREAD | **An exhibition of hand-printed books | and fine bindings by | The Loving Society of Letterpress Printers | and The Binders of Infinite Love | Wesley W. Bates, | Reg Beatty, Stan Bevington, | Margaret Lock, David Moyer, | William Rueter, Alan Stein, | Don Taylor, George Walker, | Shaunie and Brian Young | 19 January – 17 March 2002 | The Canada Trust Exhibition Gallery | Toronto Reference Library Toronto, Ontario**
72pp perfectbound with Japanese endleaves in offset card covers (18 January 2002); 222 × 138 × 6 mm. An illustrated exhibition catalogue with Introduction by Anne Sutherland (pp 7–11) and account of the Society by Margaret Lock (13–8). Exhibition venues included the W. D. Jordan Special Collections & Music Library at Queen's University, Kingston (22 March – 30 April) and the Macdonald Stewart Art Centre in Guelph (16 January – 16 March 2003). Dedicated to the memory of Marilyn Rueter (1944–96) and Bill Poole (1923–2001), with gratitude to David Kotin and Anne Sutherland of the Special Collections Centre at the Toronto Public Library for hosting the event.
"COLOPHON | The catalogue was designed by Stan Bevington and printed [in colour] by Anthony Glenesk. | The text type is 10 point Cartier Book with Gothic #13 for display. The text paper is Somerset | Matt [*sic*]; the cover is Sandpiper, Oat. | Six hundred copies were printed and bound at the Coach House on bpNichol Lane, Toronto, | January 2002."
The sole reference to Glenn is found in his ex-wife and dromadaire copartner Anne Sutherland's Introduction, acknowledging his role as cofounder of The Devil's Artisan (p8). The catalogue was produced in two issues of 300 copies each (with the same ISBN 0-9689798-0-7), the second distributed by CBBAG, bearing an imprint on the title-page of "The Loving Society of Letterpress Printers | and The Binders of Infinite Love". There were also two states, the first with pages 16/7 misaligned. There were further as many as 50 extra sets of sheets reserved for hand-binding. This copy bears the Library imprint with aligned spread at 16/7 (first issue, second state).

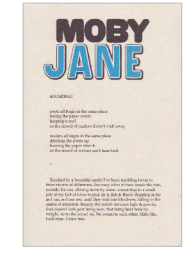
233 INK | PAPER | LEAD, | BOARD | LEATHER | THREAD | **An exhibition of hand-printed books | and fine bindings by | The Loving Society of Letterpress Printers | and The Binders of Infinite Love | Wesley W. Bates | Reg Beatty, Stan Bevington | Margaret Lock, David Moyer | William Rueter, Alan Stein | Don Taylor, George Walker | Shaunie and Brian Young [cover]**
Three sheets; each 222 × 139 mm. Cover offcuts offset purple and black on cream Sandpiper, each in a different stage of impression. NOT DEPICTED.
The cover omits the obtrusive endline commas of the title-page.

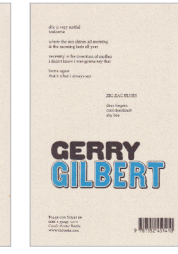
234 INK | PAPER | LEAD | BOARD | LEATHER | THREAD
Leaf; 177 × 126 mm. Handbill invitation to the opening of the exhibition, 18 January 2002 (7–9 pm); designed by Will Rueter and offset cherry red on cream stock at Coach House Printing. Listing only ten of the exhibitors' names (omitting Brian Young) while advertising the show from 18 January – 17 March 2002.

235 MOBY | JANE [**upper cover**] | … | **Gerry Gilbert** [**lower cover**]
[264pp]: foliated 3–266, cream Zephyr Laid offset black; perfectbound in textured card covers offset black and blue (which figure in the pagination, ostensibly bulking the book to 268pp); 249 × 159 × 21 mm. Bindery setup proof of the second printing of the public edition, in proof cover printed black only.

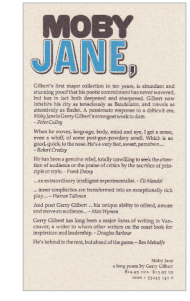
COLOPHON "Editor for the Press: Victor Coleman | Design: Gerry Gilbert, with Victor Coleman | Originally typeset in LaserWriter Palatino | and printed in Canada in 1987 by the | Coach House Press. This edition reprinted | from the original film in the spring of 2004 | by Coach House Books" (p267).
Initially issued early July 1987 (from the same text setting), in a photocopied edition of 50 copies perfectbound in offset Tweedweave card covers whose design was rejected by the author. Glenn was subsequently commissioned to design a new cover, which graces this regularly-published edition (first issued September 1987). The original display text, Palatino Bold, was replaced with two geometric faces, Gothic Ornamented No 2 and Hamilton Wood Type Foundry Gothic Round Regular. The author also requested sixteen changes to the text, which were all made (though not by Glenn). This second printing of the second edition, which adds details to the covers and a new ISBN *1-55245-141-0, was produced 2 February 2004 in a printrun of 300 copies.*

236 **MOBY | JANE [upper cover] | … | Gerry Gilbert [lower cover]**
[264pp]: foliated 3–266, cream Zephyr Laid offset black; perfectbound in textured card covers offset black and blue (which figure in the pagination, ostensibly bulking the book to 268pp); 215 × 139 × 21 mm. Second printing of the public edition, issued by Coach House Books, 2 February 2004; ISBN 1-55245-141-0.
COLOPHON "Editor for the Press: Victor Coleman | Design: Gerry Gilbert, with Victor Coleman | Originally typeset in LaserWriter Palatino | and printed in Canada in 1987 by the | Coach House Press. This edition reprinted | from the original film in the spring of 2004 | by Coach House Books" (p267).

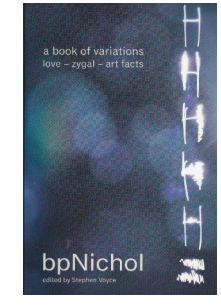




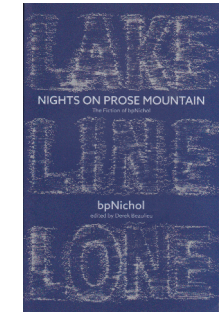
237 "**MOBY | JANE,…**"
[2pp] leaf; 203 × 113 mm. Small promotional broadsheet included in copies of the second public printing of *Moby Jane,* offset black and blue at Coach House Printing on tan Tweedweave card. Designed and set by Glenn in Palatino, Gothic Ornamented No 2 and Gothic Round Regular. Expanded from the earlier printing to include a new ISBN (1-55245-141-0) and price ($19.95 CDN $15.95 US). Includes eight blurbs (recto) and the author's text (verso): "I don't look like myself, but my place looks like me [the first three paragraphs from Gerry's preceding book, entitled "1986", leaf 8]."
Robert Creeley's estimate concludes with "He's a very fast, sweet, perceiver…".

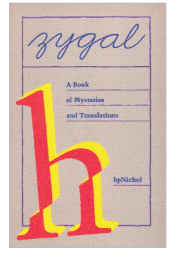


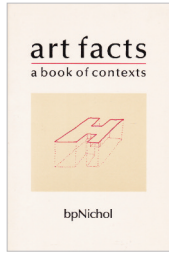
238 "**MOBY | JANE,…**"
[2pp] leaf; 203 × 113 mm. Small promotional broadsheet included in copies of the second public printing of *Moby Jane,* offset black and blue at Coach House Printing on tan Tweedweave card. Designed and set by Glenn in Palatino, Gothic Ornamented No 2 and Gothic Round Regular.
A "double" with black impression all but missing (recto), showing that the original design called for a blue rather than black comma.

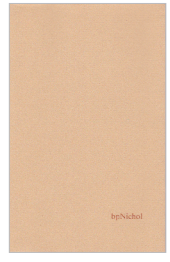
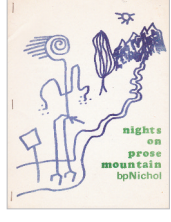


239 **a book of variations | love – zygal – art facts | bpNichol | edited by Stephen Voyce | Coach House Books, Toronto**
392pp perfectbound in laminated card covers; 222 × 140 × 31 mm. An omnibus edition of three earlier books comprising a trilogy: *love: a book of remembrances* (1974: Talonbooks, Vancouver); *zygal: A Book of Mysteries and Translations* (1986: Coach House Press); and *art facts: a book of contexts* (1990: Chax Press, Tucson).







Published in 2013 with the pressmark at the foot of the spine turned on its face; ISBN 978-1-55245-272-1. COLOPHON "Typeset in Goluska and Classic Grotesque | The Goluska typeface was designed by Canadian type designer Rod McDonald | to honour his long-time friend Glenn Goluska, 1947–2011. Goluska was one | of Canada's finest designers who had a lifelong love for the work of the noted | American typographer and type designer William Addison Dwiggins. The | typeface Goluska is a [*sic*] homage to Dwiggins' famous typeface, Electra. Although | McDonald tried to capture some of the feel of Electra, he avoided making a | slavish copy. Goluska is sturdier and the x-height is larger than Electra. | The Monotype Grotesque typefaces were among the first sans serifs cut for | hot-metal machine typesetting. Rod McDonald describes them as 'hidden | gems that deserved to be updated.' First released in 1926, the origins of the | Grotesque can be traced back to two virtually forgotten German typefaces: | the Venus and Ideal Grotesk designs. In 2008, Monotype gave him the go- | ahead to draw what would become the Classic Grotesque family. | Printed at the old Coach House on bpNichol Lane in Toronto, Ontario, on | Zephyr Antique Laid paper, which was manufactured, acid-free, in Saint- | Jérôme, Quebec [*sic*], from second-growth forests. This book was printed with | vegetable-based ink on a 1965 Heidelberg kord offset litho press. Its pages | were folded on a Baumfolder, gathered by hand, bound on a Sulby Auto- | Minabinda and trimmed on a Polar [Mohr] single-knife cutter. | Edited for the press by Stephen Voyce | Designed by Alana Wilcox | Cover design by Justin Stephenson | Photo of Stephen Voyce by Barry Phipps | Photo of bpNichol by David Hlynsky".
No reference to Glenn within, despite his collaboration with bp on the Catullus translations which he initially typeset for Zygal *in 1980 (and intended to publish later as a dromadaire monograph).*

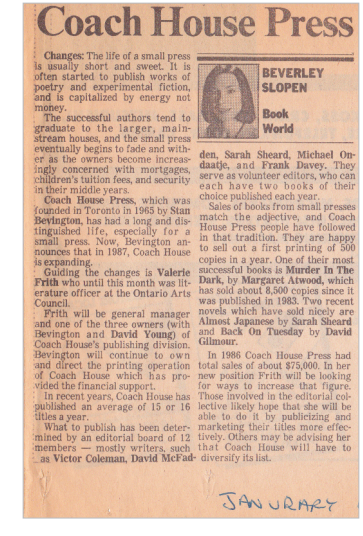
240 **nights on prose mountain | The Fiction of bpNichol | bpNichol | edited by Derek Beaulieu | Coach House Books || Toronto**

336pp perfectbound in laminated card covers; 221 × 139 × 27 mm. Reprinting edited versions of six earlier books: *Nights on Prose Mountain: Some Scraptures Sequences* (August 1969: Ganglia Press, grOnk 3:6); *Two Novels* (August 1969: Coach House Press); *Journal* (1978: Coach House Press); *Craft Dinner: Stories and Texts* 1966–1976 (July 1978: Aya Press); *Extreme Positions* (September 1981: Longspoon Press, Edmonton); and *Still* (September 1983: Pulp Press, Vancouver). Published in 2018 with an Afterword by the editor dated September 2018 (pp324–8); ISBN 978-1-55245-374-2.
AFTERWORD The editor confusingly misdates *Nights on Prose Mountain* to 1968 and *Still* to 1984 on one page (324) while referring to them correctly elsewhere (325). He inexplicably also credits publication of the original edition of *The True Eventual Story of Billy the Kid* (collected later in *Craft Dinner*) to Barbara Caruso, who drew the illustration for its cover, the book in fact having been printed and published by her husband Nelson Ball. With respect to formatting he comments on page 326, "Originally typeset in Clarendon with wood-type title pages, *Journal* – like the rest of *Nights on Prose Mountain* – has been re-typeset in Rod McDonald's Goluska typeface, named after typographer, designer, and friend of Coach House Glenn Goluska (1947–2011). Goluska received an American Institute of Graphic Arts (AIGA) Award for *Journal*'s original design in 1979 [*sic*]."
COLOPHON "Typeset in Goluska and Azo Sans | Printed at the Coach House on bpNichol Lane in Toronto, Ontario, | on Zephyr Antique Laid paper, which was manufactured, acid-free, in | Saint-Jérôme, Quebec [*sic*],

from second-growth forests. This book was | printed with vegetable-based ink on a 1973 Heidelberg kord offset | litho press. Its pages were folded on a Baumfolder, gathered by hand, | bound on a Sulby Auto-Minabinda and trimmed on a Polar [Mohr] single- | knife cutter. | Edited for the press by Derek Beaulieu | Designed by Crystal Sikma | Cover designed by Justin Stephenson".
Copies of the two omnibus Nichol volumes were generously supplied by Frederick Bargmann. The depicted books they collect have been included only in illustration.

APOLOGIES to Stan Bevington and Rick/Simon as well as others who may have set or designed things I've mistakenly attributed to Glenn. Having included imprints that he appears most likely to have guided to press, I'm also aware that prepress at Coach House is seldom the exclusive responsibility of a single individual. While this retrospective naturally foregrounds Glenn, it bears emphasizing that Stan and Rick are always there in the background (as was Nelson Adams). The photo of Stan and Rick was snapped by Don McLeod at Kelly Library, 22 January 2019. Not sure who took the one of Glenn and Nelson at work at the press (1979).

Stan's abiding belief throughout has been "a book is something one uses to change the public attitude with" not something you hoped might become a "bestseller" (personal interview, 1 September 1989). After the imprint was divorced from the press, Margaret McClintock took control 16 January 1990 and ultimately lost the gamble on bestsellers 15 July 1996 (in part from the withdrawal of provincial Conservative government funding). Then after a respectable period of mourning, Stan retrieved his beleaguered imprint from the corporate graveyard, reforging Coach House Press into the dominant Canadian indie press to this day, Coach House Books. The revival, as Roy MacSkimming records, was initiated with Victor Coleman and Rick/Simon (as well as David Bolduc) – aimed presciently at cyberspace [*The Perilous Trade,* p418].



Coach House Press

Changes: The life of a small press is usually short and sweet. It is often started to publish works of poetry and experimental fiction, and is capitalized by energy not money.

The successful authors tend to graduate to the larger, mainstream houses, and the small press eventually begins to fade and wither as the owners become increasingly concerned with mortgages, children's tuition fees, and security in their middle years.

Coach House Press, which was founded in Toronto in 1965 by **Stan Bevington**, has had a long and distinguished life, especially for a small press. Now, Bevington announces that in 1987, Coach House is expanding.

Guiding the changes is **Valerie Frith** who until this month was literature officer at the Ontario Arts Council.

Frith will be general manager and one of the three owners (with Bevington and **David Young**) of Coach House's publishing division. Bevington will continue to own and direct the printing operation of Coach House which has provided the financial support.

In recent years, Coach House has published an average of 15 or 16 titles a year.

What to publish has been determined by an editorial board of 12 members — mostly writers, such as **Victor Coleman, David McFadden, Sarah Sheard, Michael Ondaatje**, and **Frank Davey**. They serve as volunteer editors, who can each have two books of their choice published each year.

BEVERLEY SLOPEN
Book World

Sales of books from small presses match the adjective, and Coach House Press people have followed in that tradition. They are happy to sell out a first printing of 500 copies in a year. One of their most successful books is **Murder in The Dark**, by **Margaret Atwood**, which has sold about 8,500 copies since it was published in 1983. Two recent novels which have sold nicely are **Almost Japanese** by **Sarah Sheard** and **Back On Tuesday** by **David Gilmour**.

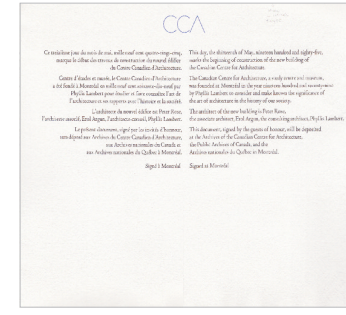
In 1986 Coach House Press had total sales of about $75,000. In her new position Frith will be looking for ways to increase that figure. Those involved in the editorial collective likely hope that she will be able to do it by publicizing and marketing their titles more effectively. Others may be advising her that Coach House will have to diversify its list.

JANUARY

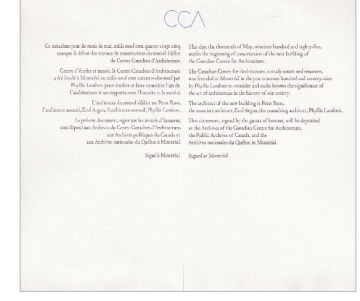
the article by Beverley Slopen appearing in The Toronto Star 4 January 1987, is in fact entitled 'Coach House Press divides to conquer' (with two further columns concerning unrelated book news, not included).

NOTE

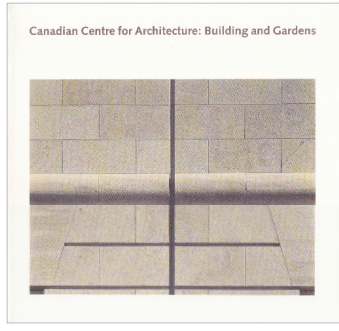
1 **Bay window in the drawing room, | Shaughnessy House. Clara Gutsche**
Card; 108 × 152 mm. Bilingual CCA postcard designed by Glenn in Futura, offset black on semi-coated cardstock, for the Buildings and Gardens exhibition running 7 May 1989 – 25 March 1990. Recto image from page 40 in the book (a gelatin-silver print from a photo taken by Gutsche in February 1987). "Designed and built by William T. Thomas in 1874, Van Horne / Shaughnessy House" (current address, 1923 René-Lévesque Boulevard West, Montréal – formerly 1923 Dorchester Street) comprised semi-detached residences for Duncan McIntyre and William Van Horne (followed by Thomas G. Shaughnessy), "all of whom were associated with the construction and consolidation of the Canadian Pacific Railway [Canada's Historic Places website]."
Having acquired the property in 1974 (designated a monument historique earlier that year), Phyllis Lambert had the building incorporated into her Canadian Centre for Architecture (begun 13 May 1985, opened 7 May 1989). Glenn's design and production of her mother's memoir of Phyllis's father, Sam Bronfman (1982), led to his enlistment as designer and printer of the first public CCA document (1985) – though, because he was consumed with projects at the time, not Mrs Bronfman's subsequent memoir, Recollections of My Life, *privately printed by Pierre Des Marais Inc (1986) – and recruitment on a contract basis, as designer of CCA print and publication matter. At first commuting to Montreal (1989/90), then relocating (1990), Glenn oversaw the production of 40 of the 76 issues of CCA books and pamphlets (31 titles in addition to posters, postcards and catalogues) published during his 11-year tenure (May 1989 to January 2000). Several of these issues are lacking from the collection.*

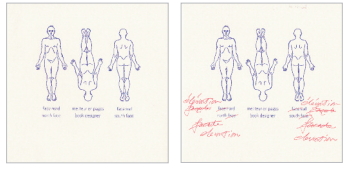


2 **Maison Shaughnessy… / Shaughnessy House. Gabor Szilasi**
Card; 108 × 152 mm. Undated bilingual CCA postcard designed by Glenn in Futura, offset four colours on semi-coated cardstock. Szilasi copyright date, 1989. Recto illustration from *Canadian Centre for Architecture: Building and Gardens,* p119; photo taken January 1989.



3 **[12 CCA postcards]**
Sheet; 861 × 510 mm. Untrimmed press-sheet offset in colour on off-white cardstock (with colour keys and cropmarks) comprising 12 different bilingual CCA postcards (eight in colour), bearing photographs – with captions verso – from the book, *Canadian Centre for Architecture: Building and Gardens* edited by Larry Richards (May 1989). NOT DEPICTED.
INCLUDING [1] 'Shaughnessy House Tearoom and conservatory' by Clara Gutsche (p44); [2] 'The Shaughnessy House' by David Miller (p36); [3] 'Scholars' Wing' by Richard Pare (captioned in the book, 'View of Special Collections Study Room and scholars offices', p108); [4] 'Shaughnessy House' by Gabor Szilasi (p119); [5] 'Shaughnessy House conservatory' by Laura Volkerding (p54); [6] 'Entrance Court details' by Richard Pare (p106); [7] 'View of Library Court and reading rooms' by Gabor Szilasi (p110); [8] 'The long galleries' by Gabor Szilasi (p111); [9] 'Bay window in the drawing room, Shaughnessy House' by Clara Gutsche (p40); [10] 'Entrance Court and West Rotunda' by Richard Pare (p107); [11] 'Southeast corner of exhibitions workspace' by Gabor Szilasi (p113); and [12] 'Partial view of the north elevation of the centre line' by Richard Pare (p105). The colour control strip bears the legend: "© 1982 HEIDELBERG CPC SYSTEM FOGRA PMS".





4 **Edited by Larry Richards | Introduction by Phyllis Lambert | Centre Canadien d'Architecture / Canadian Centre for Architecture | BUILDING AND GARDENS | Centre Canadien d'Architecture / | Canadian Centre for Architecture | Montréal, 1989 | Distributed by The MIT Press | Cambridge, Massachusetts & London, England**
Maquette of 67 mechanical layout sheets with cyan guides (comprising 132pp); each 382 × 634 mm. Camera-ready page-spread templates stripped with text and stats (with a duplicate replacement spread for pages 98/9); including Glenn's notations and folios in ink (and proofmarks in pencil). Comprising pages [2/3], [15]–[103], 120–57; lacking running heads with folios, copyright details [p4], Contents [5/6], Preface [7–10], Introduction [11]–13, the colour section (104–19) and three terminal spreads (158–64). Accompanying the English version is a maquette of only 47 mechanicals (comprising 94pp) including [pp2–5], [14]–[33], 54–[79], 86–99, 120–[139] and [152]–[161]; with the image pages requiring only caption translations, not duplicated. Holograph foliation has been altered twice throughout both versions. NOT DEPICTED.
Two complementary maquettes totalling 114 layouts comprising 226 pages of the first book produced by Glenn for the CCA; illustrating the arduous process of mechanical paste-up before the refinement of reliable desktop composition (eg, PageMaker giving way to QuarkXPress, whose initial version was introduced two years earlier, 31 March 1987).

5 **82501 CDN CENTRE FOR ARCHITECTURE**
Five sheets; each 33 × 22.5 inches. Pressproofs for five gatherings (with cropmarks) comprising job docket number 82501, *Building and Gardens,* printed offset at Arthurs-Jones Lithographing Ltd, 1060 Tristar Drive, Mississauga L5T 1H9.
INCLUDING English Form 2 back (comprising pp18–23), recto blank; English Form 9 front and back (97–108), marked in blue ink; two copies of French Form 9 front and back (97–108), one marked recto in black feltpen; English Form 10 front and back (109–20). Forms 9 and 10 are colour sheets with colour keys, while form 2 includes a grey-scale. NOT DEPICTED.

6 **Edited by Larry Richards | Introduction by Phyllis Lambert | Centre Canadien d'Architecture / Canadian Centre for Architecture | BUILDING AND GARDENS | Centre Canadien d'Architecture / | Canadian Centre for Architecture | Montréal, 1989 | Distributed by The MIT Press | Cambridge, Massachusetts and London, England**
168 pages (last two leaves blank); sewn in 14 gatherings, glued in illustrated card covers with flaps; 259 × 261 × 17 mm. With an Introduction by Phyllis Lambert, essays by Larry Richards, John Harris and Robert Lemire, and an interview with Peter Rose by George Baird and Chantal Pontbriand. CCA ISBN 0-920785-12-3; MIT ISBN 0-262-68058-0. Inscribed on flyleaf: "CATHERINE HARVEY | THANK you so much for | All the work at the | CCA – Phyllis Lambert | 17/08/89." The recipient does not appear in the Index to *On Paper,* p173.
COLOPHON "This book, designed by Glenn Goluska, was typeset in Ehrhardt by | The Coach House Press and printed and bound by Arthurs-Jones | Lithographing Ltd. in Canada."
CATALOGUE "*To mark the 1989 public opening of the CCA (7 May 1989),* Canadian Centre for Architecture: Building and Gardens *documents the design and construction of the CCA's building* [On Paper, *pp10/1*]."
Earning for Glenn a Monadnock Paper Mills Award of Excellence.

7 **[Centre Canadien d'Architecture: Architecture et Paysage]**
The French edition, designed by Glenn (*On Paper,* pp10/1). LACKING.

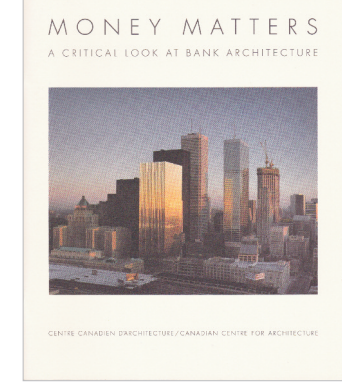
8 **[Centre Canadien d'Architecture: Architecture et Paysage]**
Sheet; 810 × 635 mm. French poster for the exhibition, designed by Glenn. LACKING.

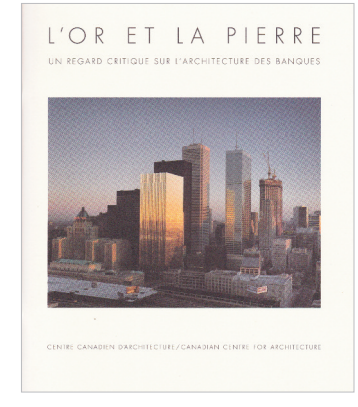
9 **ERNEST | CORMIER | AND THE | UNIVERSITÉ | DE | MONTRÉAL | ERNEST | CORMIER | ET | L'UNIVERSITÉ | DE | MONTRÉAL**
Sheet; 26 × 40 inches. Untrimmed press-sheet including both the English and French covers (with colour keys and cropmarks), offset in colour on heavy off-white stock. The English cover, with spine text descending, includes both the CCA and MIT pressmarks; while the French cover, with spine text ascending, sports the CCA pressmark only. NOT DEPICTED.

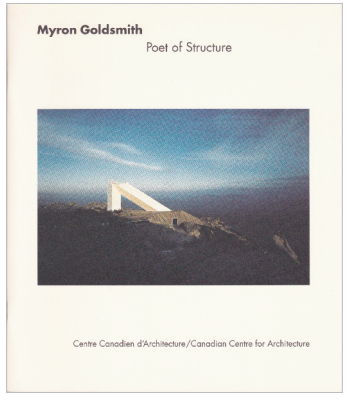
10 **ERNEST CORMIER | ET L'UNIVERSITÉ DE MONTRÉAL | SOUS LA DIRECTION D'ISABELLE GOURNAY | CENTRE CANADIEN D'ARCHITECTURE / CANADIAN CENTRE FOR ARCHITECTURE ET ÉDITIONS DU MÉRIDIEN • MONTRÉAL • 1990**
Thirteen sheets; each 35 × 23 inches. Untrimmed press-sheets for 13 of the 15 gatherings in the French edition (with colour keys, grey scales and cropmarks), offset on white stock at Litho Acme. Including the sheets for gatherings A through H (pp1–96), J through M (109–56) and O (169–80); lacking I (97–108) and N (157–68).

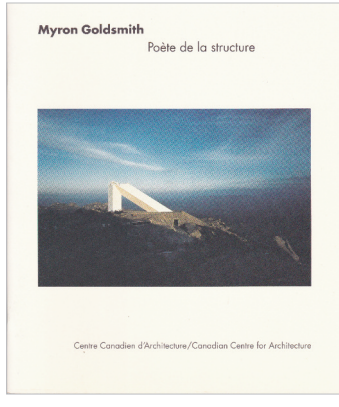
11 **[Ernest Cormier et l'Université de Montréal]**
180pp, sewn in 15 signatures glued in printed card covers with flaps and yapp fore-edge; 261 × 261 × 17 mm. With texts by Pierre-Richard Bisson, Yves Deschamps, Marcel Fournier, Isabelle Gournay and Phyllis Lambert. Typeset in Futura with lining figures, offset in colour on white bookstock; issued May 1990. Including 165 illustrations (35 in colour); priced $34.95. *On Paper,* p18. LACKING.

12 **ERNEST CORMIER | AND THE UNIVERSITÉ DE MONTRÉAL | EDITED BY ISABELLE GOURNAY | CENTRE CANADIEN D'ARCHITECTURE / CANADIAN CENTRE FOR ARCHITECTURE • MONTRÉAL • 1990**
180pp, sewn in 15 signatures glued in printed card covers with flaps and yapp fore-edge; 261 × 261 × 17 mm. With texts by Pierre-Richard Bisson, Yves Deschamps, Marcel Fournier, Isabelle Gournay and Phyllis Lambert. Typeset in Futura with lining figures, offset in colour on white bookstock; issued May 1990. Including 165 illustrations (35 in colour); priced $34.95. *On Paper,* p18.
COPYRIGHT PAGE "Printed in Canada | Centre Canadien d'Architecture / Canadian Centre | for Architecture ISBN 0-920785-30-1 | The MIT Press GOUEP 0-262-57083-1 | Distributed by The MIT Press | Massachusetts Institute of Technology | Cambridge, Massachusetts 02142 | … | Coordination: Esther Beaudry | Project editor: Christine Dufresne | Translation: Terrance Hughes and Nancy Côté | Text editor: Marcia Rodriguez | Word processing and photo research: Jocelyne Gervais | Photography: Michel Boulet and Alain Laforest | Design: Glenn Goluska | Photocomposition: caractéra inc. | Printing: Litho Acme inc."
Earning Glenn his seventh AIGA Certificate of Excellence; a Typographers International Association award for typographic design excellence; a Graphisme Québec Certificat d'Excellence; and a Penta Systems Certificate of Distinction.









13 MONEY MATTERS | A CRITICAL LOOK AT BANK ARCHITECTURE | ... | CENTRE CANADIEN D'ARCHITECTURE / CANADIAN CENTRE FOR ARCHITECTURE
32pp booklet, stitched in printed card covers; 235 × 203 mm. With essays by David Harris, James Borcoman and Susan Wagg; including 12 illustrations (5 in colour). Designed by Glenn in Futura with lining figures, offset in colour on white stock ($7.95). English catalogue issued for the exhibition held 13 November 1990 – 24 February 1991; ISBN 0-920785-36-0. *On Paper,* p19.
Eleven photographers were commissioned to shoot banks: Robert Bourdeau, Edward Burtynsky, David Duchow and David Miller from Canada and Marilyn Bridges, James Iska, Len Jenshel, John Pfahl, George Tice, Catherine Wagner and Serge Hambourg from the States, with a supplement of historical photos by Berenice Abbott, Charles Pratt, Paul Strand and John Szarkowski. The exhibition travelled to the Museum of Fine Arts in Houston, Chicago Historical Society, Vancouver Museum, National Gallery of Canada, Royal Ontario Museum and the National Building Museum in Washington. Organized by the Museum of Fine Arts in Houston and the Parnassus Foundation; curated by Anne Tucker, Museum of Fine Arts, Houston and Susan Wagg. Earning Glenn his eighth AIGA Certificate of Excellence.

14 [MONEY MATTERS | A CRITICAL LOOK AT BANK ARCHITECTURE]
Sheet; 810 × 635 mm? English poster for the exhibition, designed by Glenn. LACKING.

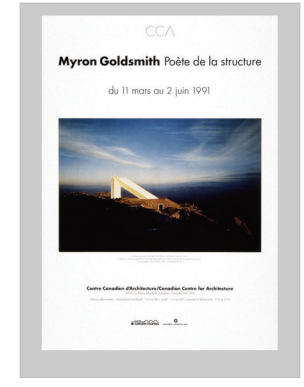
15 L'OR ET LA PIERRE | UN REGARD CRITIQUE SUR L'ARCHITECTURE DES BANQUES | ... | CENTRE CANADIEN D'ARCHITECTURE / CANADIAN CENTRE FOR ARCHITECTURE
32pp booklet stitched in printed card covers; 234 × 203 mm. With texts by David Harris, James Bercoman and Susan Wagg; including 12 illustrations (5 in colour). Designed by Glenn in Futura with lining figures, offset four colours on white bookstock. French catalogue issued in November for the exhibition held 13 November 1990 – 24 February 1991; ISBN 0-920785-38-7. *On Paper,* p19.

16 L'ARCHI | TECTURE | EN JEUX | [interlined with] JEUX DE CONTRUCTION DU CCA | 27 NOVEMBRE 1990 AU 31 MARS 1991 | CCA | Centre Canadien d'Architecture / Canadian Centre for Architecture | 1920, rue Baile, Montréal, Québec, Canada H3H 2S6
Sheet; 40 × 28 inches. Press-sheet of the French exhibition poster (with colour keys and cropmarks), designed by Glenn in Futura (with lining figures), offset in colour on white stock. NOT DEPICTED.

17 L'ARCHI | TECTURE | EN JEUX | [interlined with] JEUX DE CONTRUCTION DU CCA | 27 NOVEMBRE 1990 AU 31 MARS 1991 | CCA | Centre Canadien d'Architecture / Canadian Centre for Architecture | 1920, rue Baile, Montréal, Québec, Canada H3H 2S6
Sheet; 36 × 26 inches. French exhibition poster designed by Glenn in Futura (with lining figures), offset in colour on white stock. NOT DEPICTED.

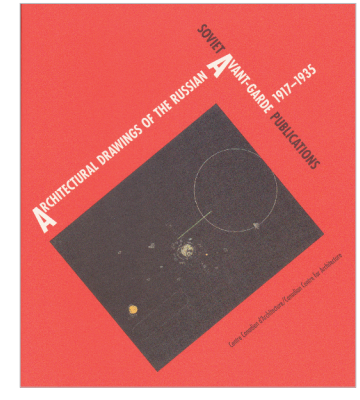
18 L'ARC | HITEC | TURE | EN | JEUX | [interlined with] JEUX | DE CONSTRUCTION | DU CCA | 27 NOVEMBRE 1990 AU 31 MARS 1991 | BUILD | INGS | IN | BOXES | [interlined with] ARCHITECTURAL | TOYS | FROM THE CCA | 27 NOVEMBER 1990 – 31 MARCH 1991 | CENTRE CANADIEN D'ARCHITECTURE / CANADIAN CENTRE FOR ARCHITECTURE

32pp booklet stitched in printed card covers; 235 × 202 mm. With an Introduction by curator Brooke Hodge and essay by Witold Rybczynski; including 19 illustrations in colour. Designed by Glenn in Futura with lining figures, offset in colour on white bookstock ($7.95). Bilingual catalogue issued in November for the exhibition held 27 November 1990 – 31 March 1991; ISBN 0-920785-40-9. *On Paper,* p24.
Earning Glenn his ninth AIGA Certificate of Excellence and a Graphisme Québec Certificat d'Excellence.



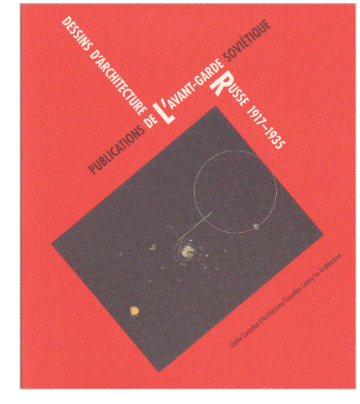
19 **CCA | Myron Goldsmith Poète de la structure | du 11 mars au 2 juin 1991 | Centre Canadien d'Architecture / Canadian Centre for Architecture | 1920, rue Baile, Montréal, Québec, Canada H3H 2S6**
Sheet; 36 × 26 inches. French exhibition poster designed by Glenn in Futura with lining figures, offset in colour on white stock.

20 **Myron Goldsmith | Poète de la structure | du 11 mars au 2 juin 1991 | Centre Canadien d'Architecture / Canadian Centre for Architecture**
36pp booklet stitched in printed card covers; 234 × 203 mm. Foreword by Phyllis Lambert and text by Barbara Shapiro Comte, with 11 illustrations (4 in colour). Designed by Glenn in Futura with lining figures, offset in colour on white stock ($7.95); includes an Erratum slip stubbed in between pages 4 and 5. French catalogue produced in February for the exhibition running 11 March – 2 June 1991; ISBN 0-920785-44-1. *On Paper,* p23.

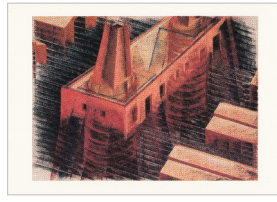


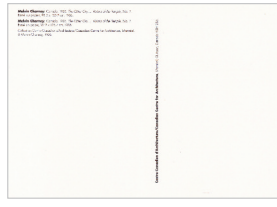
21 **Myron Goldsmith | Poet of Structure | 11 March to 2 June 1991 | Centre Canadien d'Architecture / Canadian Centre for Architecture**
36pp booklet stitched in printed card covers; 234 × 203 mm. Text by Barbara Shapiro Comte, Foreword by Phyllis Lambert, with 11 illustrations (4 in colour). Designed by Glenn in Futura with lining figures, offset in colour on white stock ($7.95); includes an Erratum slip stubbed in between pages 4 and 5. English catalogue produced in February for the exhibition running 11 March – 2 June 1991; ISBN 0-920785-42-5. *On Paper,* p23.

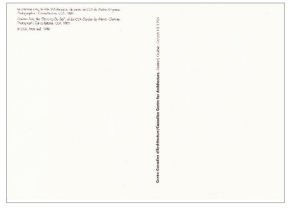
22 **CCA | LE CRIBLE DE LA RAISON | L'ŒUVRE DE PAUL NELSON | DU 27 MARS AU 26 MAI 1991 | Centre Canadien d'Architecture / Canadian Centre for Architecture | 1920, rue Baile, Montréal, Québec, Canada H3H 2S6**
Sheet; 36 × 22 inches. French exhibition poster designed by Glenn in Futura with lining figures, offset in colour on white semi-coated stock with a silver background. NOT DEPICTED.
Like Glenn, architect Paul Nelson (1895–1979) was a Francophile born in Chicago. The catalogue adopted for the exhibition had been published early 1990 by Columbia Books of Architecture in association with Rizzoli, New York, for an earlier exhibition held at Ross Architecture Gallery, Buell Hall, Columbia University Graduate School of Architecture, Planning and Preservation, from 2 April to 4 May 1990.

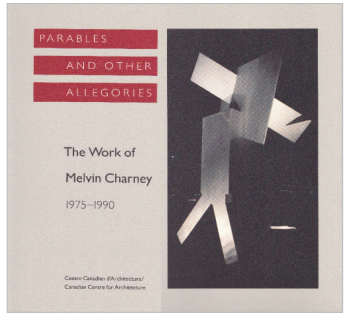


23 **Une nouvelle génération d'architectes japonais / Emerging Japanese Architects of the 1990s**
12pp booklet stitched in printed card covers; 235 × 200 mm. Edited by Jackie Kastenbaum, with 6 illustrations in colour. Graphic design by Glenn Goluska ($3.50). Bilingual catalogue issued April 1991 for the exhibition held 17 April to 30 June; ISBN 0-920785-01-8. *On Paper,* p22. LACKING.
Excerpted from the 132pp catalogue published by Columbia University Press the same year, the third volume in their Columbia Studies on Art series.









24 **CCA | Une | nouvelle génération | d'architectes japonais | 17 avril au 30 juin 1991 | Centre Canadien d'Architecture / | Canadian Centre for Architecture | 1920, rue Baile, Montréal, Québec, Canada H3H 2S6**
Sheet; 36 × 26 inches. French exhibition poster designed by Glenn in Futura with lining figures, offset red and black on white semi-coated stock. NOT DEPICTED.

25 **ARCHITECTURAL DRAWINGS OF THE RUSSIAN | SOVIET AVANT GARDE PUBLICATIONS [with AVANT-GARDE also intended as the completion to the first line] | 1917–1935 | 19 June to 8 September 1991 | Centre Canadien d'Architecture / Canadian Centre for Architecture**
28pp booklet sewn in a single quire glued in printed card covers; 231 × 202 mm. Edited by Christine Dufresne with an Introduction by Nicholas Olsberg and essays by Irena Žantovská Murray and Emily Kies Folpe; including 14 illustrations (13 in colour). Designed by Glenn in Futura with lining figures, offset in colour on white bookstock; ISBN 0-920785-03-4 ($7.95). Exhibition catalogue in English, produced May 1991 for the exhibition held 19 June – 8 September 1991; curated by Stuart Wrede and organized by the Museum of Modern Art, New York. *On Paper,* p22

26 **CCA | DESSINS D'ARCHITECTURE DE | L'AVANT-GARDE | RUSSE 1917–1935 | PUBLICATIONS DE L'AVANT-GARDE SOVIETIQUE | Centre Canadien d'Architecture / Canadian Centre for Architecture | 19 JUIN AU 8 SEPTEMBRE 1991 | 1920, rue Baile, Montréal, Québec, Canada H3H 2S6**
Sheet; 36 × 26 inches. French exhibition poster designed by Glenn in Futura with lining figures, offset in colour on white semi-coated stock. NOT DEPICTED.

27 **DESSINS D'ARCHITECTURE DE | L'AVANT-GARDE | RUSSE 1917–1935 | [interlined with] PUBLICATIONS DE L'AVANT-GARDE SOVIETIQUE | [and followed by] 19 juin au 8 septembre 1991 | Centre Canadien d'Architecture / Canadian Centre for Architecture**
28pp booklet sewn in a single quire and glued in printed card covers; 234 × 202 mm. With essays by Irena Žantovská Murray and Emily Kies Folpe; plus 14 illustrations (13 in colour). Designed by Glenn in Futura with lining figures, offset in colour on white bookstock ($7.95). French catalogue produced in May for the exhibition running 19 June – 8 September 1991; ISBN 0-920785-05-0.
Earning Glenn an American Association of Museums Award of Merit together with second prize in 1992 from the judges of the 10th annual Alcuin Society Awards for Excellence in Book Design in Canada: Roberto Dosil, Ronald Hagler and Dennis Nagy.

28 **CCA | IAN PATERSON | Le jardin du Luxembourg | 17 JUILLET AU 10 NOVEMBRE 1991 | Centre Canadien d'Architecture / Canadian Centre for Architecture | 1920, rue Baile, Montréal, Québec, Canada H3H 2S6**
Sheet; 36 × 22 inches. French exhibition poster designed by Glenn in Futura with lining figures, offset in colour on white semi-coated stock with a silver background. NOT DEPICTED.
The exhibition was initially mounted in Paris with accompanying catalogue issued by Paris-Musees in 1989.

29 CCA | CENTRO CANADESE DI ARCHITETTURA | ARCHITETTURA E PAESAGGIO | **Padiglione del Canada • Giardini di Castello • Venezia | dal 8 settembre al 6 ottobre 1991, dalle ore 10 alle ore 17 tutti i giorni |** QUINTA MOSTRA INTERNAZIONALE DI ARCHITETTURA • BIENNALE DI VENEZIA • SETTORE ARCHITETTURA | **Centre Canadien d'Architecture / Canadian Centre for Architecture 1920, rue Baile, Montréal, Québec, Canada H3H 2S6**
Sheet; 36 × 24 inches. Italian poster for the CCA *Garden and Building* show at the Fifth International Architecture Exhibition at the Venice Biennale, designed by Glenn in Syntax, offset in colour on matte white semi-coated stock. NOT DEPICTED.

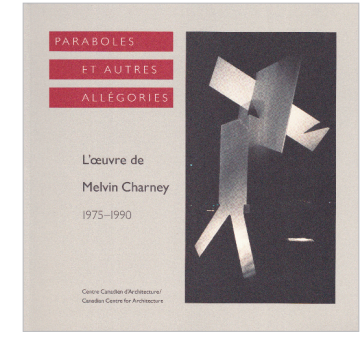
30 **Melvin Charney; Canada, 1935. The Other City … Visions of the Temple, No. 1**
Card; 108 × 152 mm. Undated bilingual CCA postcard designed by Glenn in Futura, offset four colours on semi-coated cardstock for the exhibition curated by Alessandra Latour, 9 October 1991 – 12 January 1992. CCA copyright date, 1986. Recto illustration from *Parables and Other Allegories,* p164.

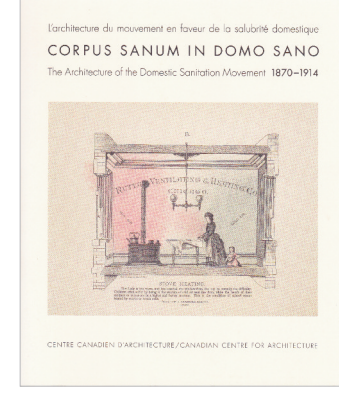
31 **La colonne cinq, le «De Stijl dansant», du jardin du CCA de Melvin Charney / Column Five, the "Dancing De Stijl", of the CCA Garden by Melvin Charney**
Card; 152 × 108 mm. Undated bilingual CCA postcard designed by Glenn in Futura, offset duotone on semi-coated cardstock. CCA copyright date, 1989. Recto illustration from the cover of *Parables and Other Allegories.*

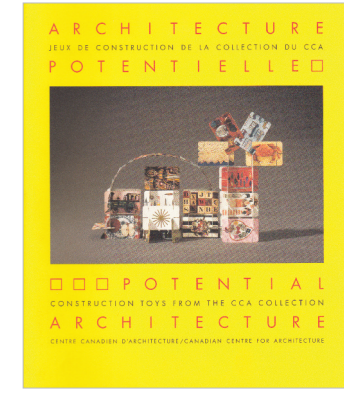
32 [PARABOLES ET AUTRES ALLÉGORIES]
Sheet; 915 × 560 mm? French poster for the exhibition, designed by Glenn. LACKING.

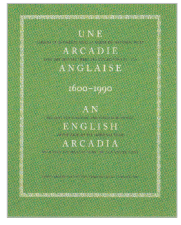
33 PARABLES AND OTHER ALLEGORIES | **The Work of Melvin Charney | 1975–1990 | Centre Canadien d'Architecture / Canadian Centre for Architecture, Montréal | Distributed by The MIT Press, Cambridge, Massachusetts, and London, England**
216pp sewn in 18 gatherings glued in printed card covers with flaps and yapp fore-edge; 260 × 262 × 20 mm. Including 234 illustrations (95 in colour) with essays by the curator, Alessandra Latour, Patricia Phillips, Phyllis Lambert and Robert-Jan Van Pelt; ISBN 0-920785-09-3 ($42.50). Distributed by The MIT Press, Cambridge and London; ISBN 0-262-53110-0.
COLOPHON "This book has been typeset in Minion and Gill Sans, and printed on | 100 lb. Dulcet from Monadnock Paper Mills, Inc. Two thousand copies | were initially printed by Litho Acme, inc. (Montreal) in September of nineteen ninety-one. | Project Editor: Christine Dufresne Production Coordinator: Denis Hunter | Editor: Ann ffolliott | Copy Editor: Marcia Rodriguez | Photo Research: Jocelyne Gervais | Design: Glenn Goluska | Design Assistant: Nicole Morisset". *On Paper,* pp20/1
Earning first prize in 1992 from the judges of the 10th annual Alcuin Society Awards for Excellence in Book Design in Canada: Roberto Dosil, Ronald Hagler and Dennis Nagy (Glenn's only Alcuin first). Also garnering an American Association of Museums Award of Merit.

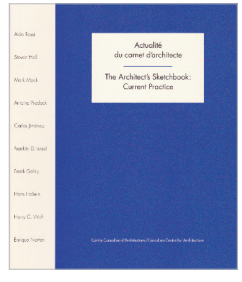
34 PARABOLES ET AUTRES ALLÉGORIES | **L'œuvre de Melvin Charney | 1975–1990 | Centre Canadien d'Architecture / Canadian Centre for Architecture, Montréal**
216pp sewn in 18 gatherings glued in printed card covers with flaps and yapp fore-edge; 259 × 262 × 20 mm.

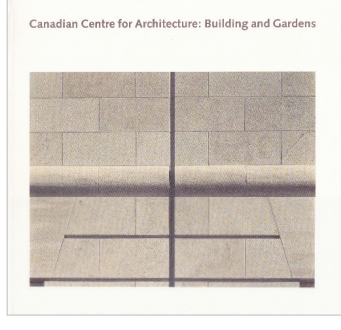












Including 234 illustrations (95 in colour) with essays by the curator, Alessandra Latour, Patricia Phillips, Phyllis Lambert and Robert-Jan Van Pelt; ISBN 0-920785-07-7 ($42.50).
COLOPHON "Cet ouvrage, composé en Minion et Gill Sans et tiré à deux mille | exemplaires sur papier Dulcet 100 lb. de Monadnock Paper Mills, Inc., | a été achevé d'imprimer à Montréal, en septembre mille neuf cent | quatre-vingt onze, par Litho Acme, inc. | Responsable de l'édition : Christine Dufresne | Responsable de la production : Denis Hunter | Traduction et révision : Jacqueline Cardinal, Jean Guay, | Catherine Roberge, Yvan Rompré, Éric Warot | Correction d'épreuves : Hélène Ricard | Recherche iconographique : Jocelyne Gervais | Conception graphique : Glenn Goluska | Assistant-graphiste : Nicole Morisset".

35 **L'Architecture du mouvement en faveur de la salubrité domestique | CORPUS SANUM IN DOMO SANO | The Architecture of the Domestic Sanitation Movement 1870–1914 | Du 13 novembre 1991 au 16 février 1992 • 13 November 1991 to 16 February 1992 | CENTRE CANADIEN D'ARCHITECTURE / CANADIAN CENTRE FOR ARCHITECTURE**
32pp booklet sewn in a single quire glued in printed card covers; 235 × 202 mm. Bilingual catalogue compiled by Annmarie Adams including 7 illustrations, issued in November for the exhibition running 13 November 1991 – 16 February 1992; ISBN 0-920785-11-5. Designed by Glenn in Futura with lining figures, offset black on white bookstock, with colour cover ($7.95, later $9.95). *On Paper,* p19.

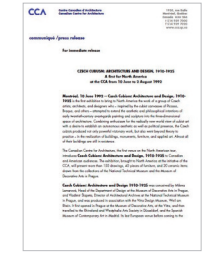
36 **[ARCHITECTURE POTENTIELLE]**
Sheet; 915 × 560 mm. French poster for the exhibition, designed by Glenn. LACKING.

37 **ARCHITECTURE | POTENTIELLE | [interlined with] JEUX DE CONSTRUCTION DE LA COLLECTION DU CCA | 4 DÉCEMBRE 1991 AU 8 MARS 1992 • 4 DECEMBER 1991 TO 8 MARCH 1992 | POTENTIAL | ARCHITECTURE | [interlined with] CONSTRUCTION TOYS FROM THE CCA COLLECTION | CENTRE CANADIEN D'ARCHITECTURE / CANADIAN CENTRE FOR ARCHITECTURE**
44pp booklet sewn in a single quire glued in printed card covers; 234 × 203 mm. Bilingual catalogue produced in November for the exhibition running 4 December 1991 – 8 March 1992, with essays by Norman Brosterman and Michael Lewis and 20 colour illustrations; ISBN 0-920785-13-1. Designed by Glenn in Futura with lining figures, offset in colour on white bookstock ($7.95). *On Paper,* p26.

38 **CCA | La Librairie • The Bookstore | CATALOGUE No 1 1991 | Centre Canadien d'Architecture / | Canadian Centre for Architecture [cover]**
68pp brochure stitched in printed card covers; 216 × 102 mm. Covers designed by Glenn in Futura with lining figures; text in Garamond with Futura folios and heads. Colour cover illustration by El Lissitsky. Includes the original Order Form insert (folded twice as issued), also designed by Glenn in Futura with lining figures.

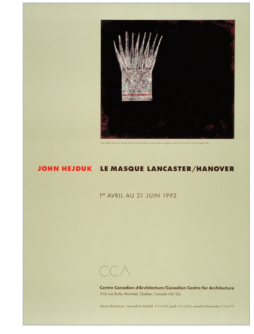
39 **School for Little Builders [from cover illustration]**
[4pp] card leaflet; 159 × 228 mm. Bilingual CCA folding card illustrating a recently-acquired 19th-century architectural toy (March 1990). Designed by Glenn in Futura, offset four colours on semi-coated white cardstock. With printed frosted mylar insert headed in blue type, "Bonne année 1991" and "Phyllis Lambert | Président et directeur" at foot; inscribed in red crayon, "Glenn Best wishes | Phyllis".

40 [UNE ARCADIE ANGLAISE 1600–1990]
Sheet; 915 × 660 mm. French poster for the exhibition, designed by Glenn. LACKING.

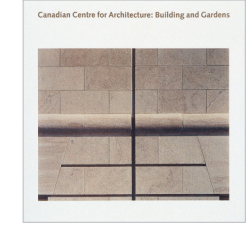


41 UNE | ARCADIE | ANGLAISE | 1600–1990 | [interlined with] JARDINS ET BÂTIMENTS SOUS LA GARDE DU NATIONAL TRUST | AVEC DES ŒUVRES TIRÉES DES COLLECTIONS DU CCA | AN | ENGLISH | ARCADIA | [interlined with] DESIGNS FOR GARDENS AND GARDEN BUILDINGS | IN THE CARE OF THE NATIONAL TRUST | WITH SELECTED OBJECTS FROM THE CCA COLLECTIONS | CENTRE CANADIEN D'ARCHITECTURE / CANADIAN CENTRE FOR ARCHITECTURE [cover]
24pp booklet sewn in a single quire glued in printed card covers; ISBN 0-920785-15-8. Text by Gervase Jackson-Stops; designed by Glenn in February 1992. *On Paper,* pp32/3. LACKING.
ORIGINALLY *1991: The American Institute of Architects Press, Washington,* DC *in conjunction with The National Trust, London* [*1992*]. *160pp.*

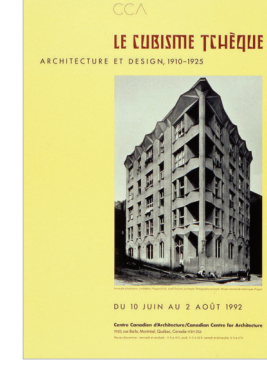
42 **Actualité | du carnet d'architecte | The Architect's Sketchbook: | Current Practice | 26 février au 24 mai 1992 • 26 February to 24 May 1992 | Centre Canadien d'Architecture / Canadian Centre for Architecture**
32pp booklet sewn in a single quire glued in printed card covers; 234 × 202 mm. Bilingual catalogue issued February for the exhibition running 26 February – 24 May 1992, with text by Carol McMichael Reese and a Preface by Nicholas Olsberg; ISBN 0-920785-17-4. Designed by Glenn in Futura with lining figures, offset in colour on white bookstock. *On Paper,* p33.



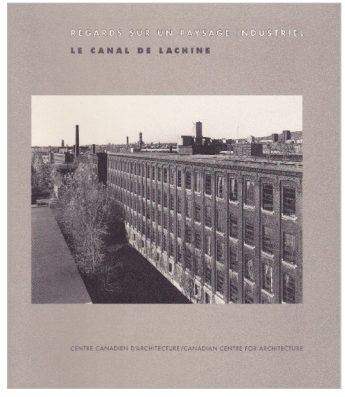
43 [**The Lancaster / Hanover Masque**]
Sheet; 915 × 660 mm. French poster for the John Hejduk exhibition 1 April – 21 June 1992, designed by Glenn. LACKING.
Copublished with The Architectural Association of London, the catalogue was designed in April 1992 by Dennis Crompton with AA Printing Studio.



44 **Edited by Larry Richards | Introduction by Phyllis Lambert | Centre Canadien d'Architecture / Canadian Centre for Architecture | BUILDING AND GARDENS | Centre Canadien d'Architecture / | Canadian Centre for Architecture | Montréal, 1989 | Distributed by The MIT Press | Cambridge, Massachusetts and London, England**
168 pages (last two leaves blank); sewn in 14 gatherings, glued in illustrated card covers with flaps and yapp fore-edge; 260 × 260 × 16 mm. With an Introduction by Phyllis Lambert, essays by Larry Richards, John Harris and Robert Lemire, and an interview with Peter Rose by George Baird and Chantal Pontbriand; including 126 illustrations (19 in colour). Offset four colours on white bookstock, "second printing, 1992" (originally May 1989); ISBN 0-920785-12-3.
COLOPHON "This book, designed by Glenn Goluska, was typeset in Ehrhardt by | The Coach House Press and printed and bound by Arthurs-Jones | Lithographing Ltd. in Canada."
Price of the reprint has increased to $24.95 (from $19.95).



45 [**Le Cubisme Tchéque**]
Sheet; 915 × 660 mm. French poster for the exhibition, designed by Glenn. LACKING.



46 **La Forme Intrépide: Le Cubisme Tchéque: Architecture et Design 1910–1925**
[8pp] gatefold leaflet; 240 × 120 mm? French Introduction to an exhibition held 10 June – 2 August 1992, by Irena Žantovská Murray. LACKING.

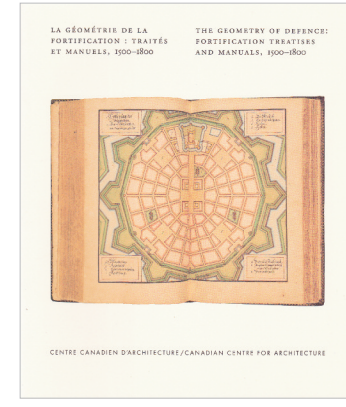
47 **Czech Cubism: Architecture and Design, 1910–1925**
[8pp] gatefold leaflet; 240 × 120 mm? English Introduction by Irena Žantovská Murray. LACKING.
PRESS RELEASE "Czech Cubism: Architecture and Design 1910–1925 was conceived by Milena Lamarová, Head of the Department of Design at the Museum of Decorative Arts in Prague, and Vladimir Šlapeta, Director of Architectural Archives at the National Technical Museum in Prague, and was produced in association with the Vitra Design Museum, Weil am Rhein. It first opened in Prague at the Museum of Decorative Arts, at the Vitra, and then travelled to the Rhineland and Westphalia Arts Society in Düsseldorf, and the Spanish Museum of Contemporary Art in Madrid. Its last European venue before coming to the CCA was the Georges Pompidou Centre in Paris. After its presentation in Montréal, the exhibition will travel to the University of the Arts in Philadelphia (September 18 – December 18, 1992) and then to its final North American venue, the Cooper-Hewitt Museum in New York City (April 6 – August 15, 1993). The North American tour was organized by the CCA in association with the Vitra Design Museum. Guest Curator Irena Žantovská Murray, Head Librarian of the Blackader-Lauterman Library, McGill University, adapted the original exhibition for the North American tour, together with Eve Blau, Adjunct Curator, CCA, and David McFadden, Curator of Decorative Arts, Cooper-Hewitt Museum, New York. A fully illustrated catalogue published by the Vitra Design Museum in separate Czech, German, and English editions accompanies the exhibition. The CCA has also published in separate French and English editions a fold-out containing an introductory text by Irena Žantovská Murray." This press release may also have been produced by Glenn.

48 **Phyllis Lambert, directeur, | vous invite à une réception | pour l'inauguration de l'exposition | Regards sur un paysage industriel : Le Canal de Lachine / Phyllis Lambert, Director, | invites you to a reception | for the inauguration of the exhibition | An Industrial Landscape Observed: The Lachine Canal**
Card; 153 × 108 mm. Designed by Glenn in Futura (with lining figures), offset black and blue on semi-coated white cardstock. Bilingual invitation to the reception for the inauguration of the exhibition Tuesday 14 July 1992 from 17:45 to 19:30.

49 **REGARDS SUR UN PAYSAGE INDUSTRIEL | LE CANAL DE LACHINE | DU 14 JUILLET AU 25 OCTOBRE 1992 | CENTRE CANADIEN D'ARCHITECTURE / CANADIAN CENTRE FOR ARCHITECTURE**
44pp booklet sewn in a single quire glued in printed card covers; 234 × 202 mm. French catalogue issued July for the exhibition held 14 Juillet – 25 Octobre 1992, with essays by Jean Bélisle Louise Désy and Dinu Bumbaru; ISBN 0-920785-21-1. Designed by Glenn in Futura and Futura Inline with lining figures, offset black on white bookstock, in two-colour covers ($9.95). *On Paper,* p33.

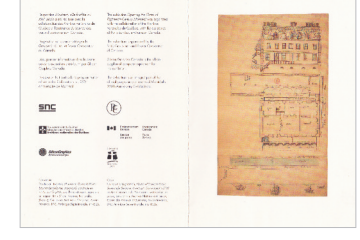
50 **An Industrial Landscape Observed: The Lachine Canal**
44pp booklet sewn in a single quire glued in printed card covers; 234 × 202 mm. English catalogue issued July for the exhibition held 14 July – 25 October 1992, with essays by Jean Bélisle Louise Désy and Dinu Bumbaru;

ISBN 0-920785-23-9. Designed by Glenn in Futura and Futura Inline with lining figures, offset black on white bookstock, in two-colour covers ($9.95). *On Paper,* p33. LACKING.



51 CCA | REGARDS SUR UN PAYSAGE INDUSTRIEL | LE CANAL DE LACHINE | DU 14 JUILLET AU 25 OCTOBRE 1992 | **Centre Canadien d'Architecture / Canadian Centre for Architecture | 1920, rue Baile, Montréal, Québec, Canada** H3H 2S6
Sheet; 36 × 26 inches. French exhibition poster designed by Glenn in Futura Inline and Futura (with lining figures), offset in silver and black on white semi-coated stock.

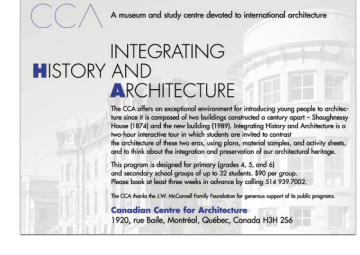
52 LA GÉOMÉTRIE DE LA | FORTIFICATION : TRAITÉS | ET MANUELS, 1500–1800 | 11 AOÛT 1992 AU 17 JANVIER 1993 | THE GEOMETRY OF DEFENCE: | FORTIFICATION TREATISES | AND MANUALS, 1500–1800 | 11 AUGUST 1992 TO 17 JANUARY 1993 | CENTRE CANADIEN D'ARCHITECTURE / CANADIAN CENTRE FOR ARCHITECTURE
32pp booklet sewn in a single quire glued in colour card covers; 234 × 203 mm. Bilingual catalogue issued in August for the exhibition running 11 August 1992 – 17 January 1993, with Preface by Phyllis Lambert and text by Michael J. Lewis; ISBN 0-920785-33-6. Designed by Glenn in Futura with lining figures, offset black on white bookstock. *On Paper,* p33

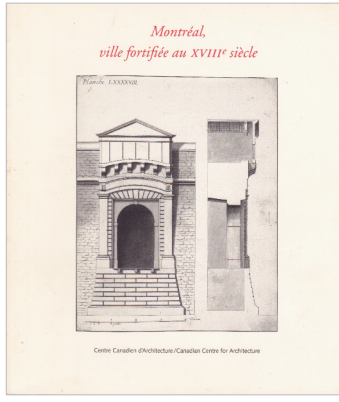


53 **"Phyllis Lambert, Director, | invites you to a reception for the inauguration of the exhibition | Opening the Gates of Eighteenth-Century Montréal | Tuesday, 8 September 1992 from 17:45 to 19:30…"**
[4pp] leaflet; 184 × 133 mm. Bilingual invitation designed by Glenn in Futura, offset four colours on coated cardstock.
Also a second copy folded down the middle from being in my pocket throughout the event.

54 **Opening the Gates | of Eighteenth-Century Montréal [cover]**
96pp sewn in six gatherings glued in illustrated card covers with flaps; 234 × 205 × 10 mm. English catalogue for the exhibition held 9 September 1992 – 17 January 1993, edited by Phyllis Lambert and Alan Stewart with texts by André Charbonneau, Marc Lafrance, Phyllis Lambert, Monique Poirier and Alan Stewart; ISBN 0-920785-31-x; MIT ISBN 0-262-62086-3. *On Paper,* p30. LACKING.

55 SOUS LA DIRECTION | DE PHYLLIS LAMBERT | ET ALAN STEWART | **Montréal, ville fortifiée au XVIII^e siècle | Centre Canadien d'Architecture / | Canadian Centre for Architecture, Montréal**
96pp sewn in six gatherings glued in illustrated card covers with flaps; 234 × 205 × 10 mm. French catalogue for the exhibition held 9 September 1992 – 17 January 1993, edited by Phyllis Lambert and Alan Stewart with texts by André Charbonneau, Marc Lafrance, Phyllis Lambert, Monique Poirier and Alan Stewart; ISBN 0-920785-29-8. *On Paper,* p30.
COLOPHON "Cet ouvrage, composé en Syntax et Adobe Garamond | et tiré à quatre mille exemplaires (deux milles en français, | deux milles en anglais) sur papier Dulcet 100 lb de | Monadnock Paper Mills, Inc., a été achevé d'imprimer | à Montréal, en août mille neuf cent quatre-vingt-douze, | par Litho Acme inc. | Responsable d'édition : Christine Dufresne | Responsable de la production : Denis Hunter | Révision : Marie-Josée Arcand, André Bernier | Traduction : Réjean Bureau, Catherine Roberge, | Yvan Rompré | Correction





d'épreuves : André Duchemin | Conception graphiques : Glenn Goluska | Assistance au graphisme : Nicole Morisset | Traitement de texte : Jocelyne Gervais".

56 **Montréal, ville fortifiée au XVIII*e* siècle | DU 9 SEPTEMBRE 1992 AU 17 JANVIER 1993 | CCA | Centre Canadien d'Architecture / Canadian Centre for Architecture | 1920, rue Baile, Montréal, Québec, Canada H3H 2S6**
Sheet; 40 × 23 inches. French exhibition poster designed by Glenn in Monotype Garamond and Futura, offset in colour on white semi-coated stock. NOT DEPICTED.

57 **APPRENDRE DE TOUTES PIÈCES | TOYS THAT TEACH**
32pp stitched in printed card covers; 235 × 202 mm. Bilingual catalogue with text by Michael J. Lewis, issued December for the exhibition held 16 December 1992 – 25 April 1993; third in a series of exhibitions featuring the CCA's collection of architectural toys and games, acquired with the support of Bell Canada. Designed by Glenn in Futura with lining figures; ISBN 0-920785-35-2. *On Paper,* p25. LACKING.

58 **Eadweard Muybridge et la panorama photographique de San Francisco, 1850–1880**
Sheet; 915 × 560 mm? French poster for the exhibition, designed by Glenn. LACKING.

59 **Eadweard Muybridge and the Photographic Panorama of San Francisco 1850–1880**
144pp sewn in 10 gatherings glued in printed card covers; 245 × 198 × 16 mm. An edition of 3500 copies in English (from 5000 overall), produced two colours throughout at Stinehour Press, February 1993; ISBN 0-920785-37-9 (hc); 0-920785-39-5 (paper). With double-width foldout leaves at pages 87/8, 95/6, 109/110, 115/6 and 117/8 and an 8-panel foldout at 143/4. Text by David Harris with Eric Sandweiss. *On Paper,* pp36/7. LACKING.
Earning an AIGA Award and an American Association of Museums Award of Merit. Also awarded third prize in 1994 by the judges of the 12th annual Alcuin Society Awards for Excellence in Book Design in Canada: Roberto Dosil, Ronald Hagler and Dennis Nagy.

60 **DAVID HARRIS | EN COLLABORATION AVEC ERIC SANDWEISS | Eadweard Muybridge et la panorama photographique de San Francisco, 1850–1880 | Centre Canadien d'Architecture / Canadian Centre for Architecture, Montréal**
144pp sewn in 10 gatherings glued in printed card covers; 245 × 198 × 16 mm. An edition of 1500 copies in French (from 5000 overall), produced two colours throughout at Stinehour Press, February 1993; ISBN 0-920785-43-3 (broché); also in boards (relié), 0-920785-41-7. With double-width foldout leaves at pages 87/8, 95/6, 109/110, 115/6 and 117/8 and an 8-panel foldout at 143/4.
COLOPHON "Cet ouvrage, composé en Berkeley Oldstyle et Goudy Sans d'ITC et tiré | à cinq mille exemplaires (mille cinq cents en français et trois mille cinq cents en anglais) sur papier Dulcet 100 lb de Monadnock Paper Mills, Inc., a été achevé | d'imprimer par Stinehour Press en février mille neuf cent quatre-vingt-treize. | Responsable d'édition : Christine Dufresne | Responsable de la production : Denis Hunter | Révision : Marie-Josée Arcand | Traduction : André Bernier | Correction d'épreuves : Hélène Ricard | Conception graphique: Glenn Goluska | Assistance au graphisme : Nicole Morisset | Recherche iconographique : Jocelyne Gervais".

61 **Images de villes idéales : Les expositions universelles | Civic Visions, World's Fairs | Du 17 mars au 1er août 1993 • 17 March to 1 August 1993 | Centre Canadien d'Architecture / Canadian Centre for Architecture**
36pp booklet, sewn in a single gathering and glued in printed card covers; 234 × 203 mm. Bilingual catalogue with Preface by Nicholas Olsberg and texts by Neil Harris and Benjamin Portis, issued March for the exhibition held 17 March – 1 August 1993; ISBN 0-920785-45-X. Designed by Glenn in Futura with lining figures, offset in colour on white bookstock. *On Paper,* pp38/9.

62 **Phyllis Lambert, directeur, | vous invite à un événement portes ouvertes | le mardi 17 août 1993 à 18 h 30 | pour célébrer l'ouverture de l'exposition | À la découverte de Rome : | Piranèse et ses contemporains / Phyllis Lambert, director, | invites you to an open house | Tuesday, 17 August 1993 at 6:30 p.m. | to celebrate the opening of the exhibition | Exploring Rome: | Piranesi and His Contemporaries**
Card; 108 × 152 mm. Bilingual invitation designed by Glenn in Futura (with lining figures), offset black and blue on semi-coated white cardstock.

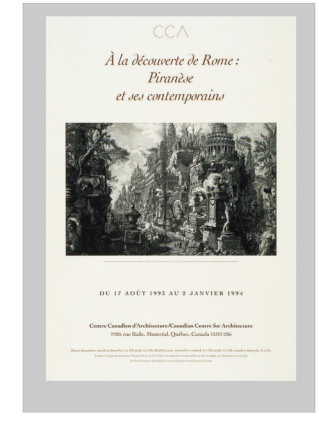
63 [EXPLORING ROME: PIRANESI AND HIS CONTEMPORARIES]
Sheet; 915 × 560 mm? Poster for the Montréal exhibition, designed by Glenn. LACKING.
Designed by Jerry Kelly, the 246pp catalogue for the exhibition was copublished by The Pierpont Morgan Library. The exhibition ran from 17 August 1993 – 2 January 1994; On Paper, *pp38/9.*

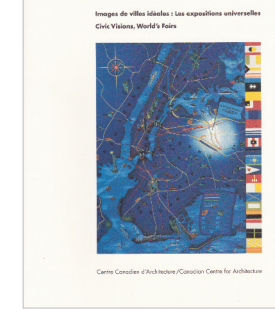
64 **Richard Henriquez et le Théatre de la Mémoire / Richard Henriquez: Memory Theatre**
84pp; 235 × 202 mm. Edited by Howard Shubert with essays by Alberto Pérez-Gómez and the editor. Bilingual edition co-published with the Vancouver Art Gallery, issued September 1993; CCA ISBN 0-920785-48-4; VAG ISBN 0-262-69168-X. Graphic design by Glenn Goluska. *On Paper,* pp38/9. LACKING.
There does not appear to have been an exhibition at the CCA in conjunction with this volume.

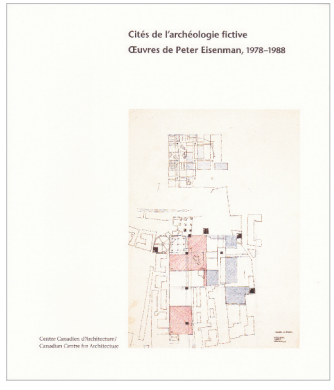
65 **LES JOUETS ET LA TRADITION MODERNISTE | DU 15 DÉCEMBRE 1993 AU 1er MAI 1994 | CCA | Centre Canadien d'Architecture / Canadian Centre for Architecture | 1920, rue Baile, Montréal, Québec, Canada H3H 2S6**
Sheet; 36 × 26 inches. French exhibition poster designed by Glenn in Futura with lining figures, offset in colour on white semi-coated stock.

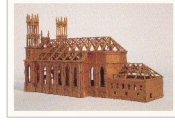
66 **Les jouets et la tradition moderniste | Toys and the Modernist Tradition | DU 15 DÉCEMBRE 1993 AU 1er MAI 1994 FROM 15 DECEMBER 1993 TO 1 MAY 1994 | Centre Canadien d'Architecture / Canadian Centre for Architecture**
44pp booklet sewn in a single quire glued in printed card covers; 234 × 203 mm. Bilingual catalogue with Preface by Phyllis Lambert and texts by Detlef Mertins and Howard Shubert, issued December for the exhibition held 16 December 1993 – 1 May 1994; ISBN 0-920785-46-8. Designed by Glenn in Futura with lining figures, offset in colour on white bookstock. *On Paper,* p26.

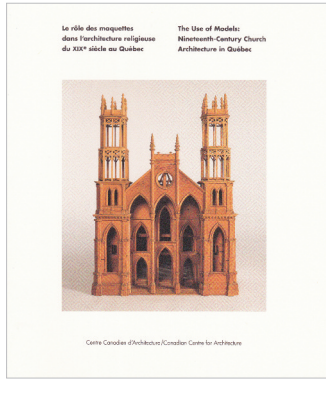
67 **"Design Sheet to Accompany "Build the Town" designed by Ladislav Sutnar…"**
Card; 108 × 151 mm. Undated bilingual CCA postcard designed by Glenn in Futura, offset four colours on











semi-coated card, for the *Toys and the Modernist Tradition* exhibition held 16 December 1993 – 1 May 1994. *Recto illustration from page 29 of the catalogue.*

68 **"The Little Toy…Charles Eames, designer…"**
Card; 108 × 151 mm. Undated bilingual CCA postcard designed by Glenn in Futura, offset four colours on semi-coated card, for the *Toys and the Modernist Tradition* exhibition held 16 December 1993 – 1 May 1994. *Recto illustration from the cover of the catalogue.*

69 **"Built-Rite Doll House (set no. 35)…"**
Card; 108 × 152 mm. Undated bilingual CCA postcard designed by Glenn in Futura, offset four colours on semi-coated card, for the *Toys and the Modernist Tradition* exhibition held 16 December 1993 – 1 May 1994. *Recto illustration from page 33 of the catalogue.*

70 **"Dandanah, the Fairy Palace, 1919…"**
Card; 108 × 152 mm. Undated bilingual CCA postcard designed by Glenn in Futura, offset four colours on semi-coated card, for the *Toys and the Modernist Tradition* exhibition held 16 December 1993 – 1 May 1994. *Recto illustration from page 13 of the catalogue.*

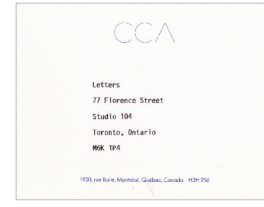
71 **Agence Eisenman / Robertson Architects, Projet de Long Beach : perspective, 1986. | Office of Eisenman / Robertson Architects, Long Beach project: Perspective, 1986**
Card; 108 × 152 mm. Undated bilingual CCA postcard designed by Glenn in Futura, offset four colours on semi-coated cardstock. Eisenman copyright date, 1994.
Recto illustration from Cites de l'Archéologie Fictive.

72 **Cites de l'archéologie fictive | Œuvres de Peter Eisenman, 1978–1988 | SOUS LA DIRECTION DE JEAN-FRANÇOIS BÉDARD | Centre Canadien d'Architecture / Canadian Centre for Architecture | Montréal**
48pp booklet, sewn in three gatherings glued with square spine in illustrated card covers with flaps and yapp fore-edge; 234 × 204 mm. French catalogue with Preface by Phyllis Lambert, issued February for the exhibition held 2 March – 19 June 1994; ISBN 0-920785-47-6. Designed by Glenn in Futura (with lining figures), offset four colours on white bookstock. *On Paper,* p40.
An English edition was published by Rizzoli International Publications. Earning third prize in 1995 from the judges of the 13th annual Alcuin Society Awards for Excellence in Book Design in Canada: Roberto Dosil, Ronald Hagler and Dennis Nagy.

73 **[Cites de l'archéologie fictive | Œuvres de Peter Eisenman, 1978–1988]**
Sheet; 915 × 560 mm. French exhibition poster designed by Glenn in Futura, offset in colour on white semi-coated stock. LACKING.

74 **Le rôle des maquettes dans l'architecture | religieuse du XIXe siècle au Québec / The Use of Models: Nineteenth-Century | Church Architecture in Québec**
Card; 153 × 108 mm. Bilingual CCA postcard designed by Glenn in Futura, offset four colours on semi-coated cardstock, for the exhibition held 18 May – 4 September 1994.
Recto illustration from the cover of the book.

75 **Maquette de l'église de Saint-Anne-de-la-Pérade, vers 1855 | Model for the Church of Sainte-Anne-de-la-Pérade, c. 1855**
Card; 108 × 153 mm. Bilingual CCA postcard designed by Glenn in Futura, offset four colours on semi-coated cardstock, for the exhibition held 18 May – 4 September 1994.
Recto illustration from page 19 in the book.



76 **Le rôle des maquettes | dans l'architecture religieuse | du XIX^e siècle au Québec | DU 18 MAI AU 4 SEPTEMBRE 1994 | The Use of Models: | Nineteenth-Century Church | Architecture in Québec | FROM 18 MAY TO 4 SEPTEMBER 1994 | Centre Canadien d'Architecture / Canadian Centre for Architecture, Montréal**
32pp booklet sewn in a single quire glued in printed card covers; 234 × 202 mm. Bilingual catalogue issued in May for the exhibition curated by Marc Grignon, held 18 May – 4 September 1994; ISBN 0-920785-50-6. Designed by Glenn in Futura with imported old-style figures (from Architype Renner), offset in colour on white bookstock. *On Paper,* pp38/9.

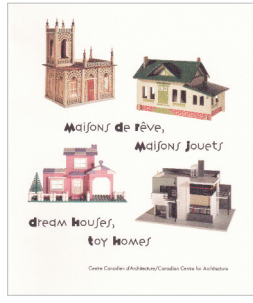
77 **CCA | 1920, rue Baile, Montréal, Québec, Canada H3H 2S6**
Slip; 108 × 139 mm. Sample address label of the Canadian Centre for Architecture, designed by Glenn in Futura (with lining figures), offset blue on white Mactac Starliner with peel-off backing (retained); addressed by Glenn in a digital laserprinted sans: "Letters | 77 Florence Street | Studio 104 | Toronto, Ontario | M6K 1P4".
Date uncertain.

78 **Phyllis Lambert, directeur, | vous invite à une réception | pour l'inauguration de l'exposition | Le Renouveau palladien : La villa et | les jardins de lord Burlington à Chiswick / Phyllis Lambert, Director, | invites you to a reception for | the inauguration of the exhibition | The Palladian Revival: Lord Burlington, | His Villa and Gardens at Chiswick**
[2pp] card; 153 × 108 mm. Bilingual CCA invitation to the reception, 19 July 1994 at 5:30pm, designed by Glenn in Futura (with lining figures), offset four colours on semi-coated white cardstock.

79 **[The Palladian Revival: Lord Burlington, His Villa and Garden at Chiswick]**
Sheet; 915 × 560 mm? Exhibition poster designed by Glenn. LACKING.
Co-published with Yale University Press, the 280pp catalogue by John Harris was designed by Sally Salvesen. Also issued in French under the title Le renouveau palladien : La villa et les jardins de Lord Burlington à Chiswick *for the exhibition held 19 July 1994 – 25 September 1994.*

80 **Strategies Urbaines: Projets récents 19/10/94 – 8/1/95**
Sheet; 915 × 660 mm. Poster designed by Glenn, produced October 1994. LACKING.

81 **[Les Photographes d'Édouard Baldus; Paysages et Monuments de France]**
Sheet; 915 × 660 mm. Poster designed by Glenn for the exhibition held 25 January to 23 April 1995. LACKING.
Copublished with the Metropolitan Museum of Art, the catalogue was designed by Bruce Campbell.

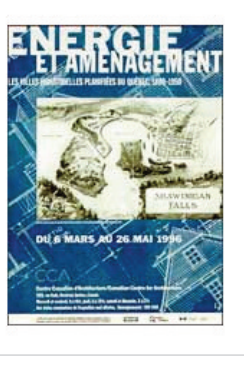


82 **SCÉNES | DE | LA VIE | FUTURE | L'ARCHITECTURE EUROPÉENNE ET LA TENTATION DE L'AMÉRIQUE, 1893–1960 | 14 JUIN – 24 SEPTEMBRE 1995**
Sheet; 38 × 26 inches (964 × 659 mm). French poster designed by Glenn in Futura (with lining figures) for the CCA exhibition, 14 June – 24 September 1995, featuring a colour illustration of Alexandre Rodchenko's collage, *La guerre du futur* (1930). Signed in tiny font up the right side at foot: "glenn goluska".
Co-published with Flammarion, both editions of the 224pp catalogue compiled by Jean-Louis Cohen were designed by Frédéric Célestin. The English title is Scenes of the World to Come: European Architecture and the American Challenge 1893–1960 (On Paper, *p55*). *Display copy mounted 31 May 1995.*

83 **ARCHITECTES | DE | L'IMAGE | LES PHOTOGRAPHES | À L'ÂGE HÉROÏQUE DES GRANDS TRAVAUX | DU 11 OCTOBRE 1995 AU 14 JANVIER 1996 | CCA | Centre Canadien d'Architecture / Canadian Centre for Architecture | 1920, rue Baile, Montréal, Québec, Canada H3H 2S6 Mercredi et vendredi, 11 à 18h; jeudi, 11 à 20h; samedi et dimanche, 11 à 17h | glenn goluska**
Sheet; 38 × 20 inches. French exhibition poster designed by Glenn in a chromatic stencil font named DearJohn and Futura (with lining figures), offset in colour on white semi-coated stock with silver background. DearJohn (designed by Barbara Butterwick) was included in Fuse 3 edited by Neville Brody. NOT DEPICTED.
Curated by Claude Baillargeon, the exhibition comprised 75 examples from the CCA collection of construction photographs from the early years of the medium to the 1930s. Preceded by a 3pp press release likely set by Glenn.

84 **[Maisons de rêve, Maisons jouets]**
Sheet; 915 × 660 mm. Poster designed by Glenn, produced late October 1995. LACKING.

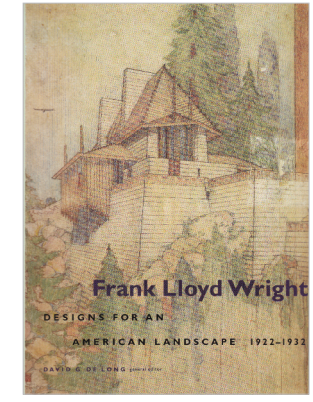
85 **Maisons de rêve, Maisons jouets | du 8 Novembre 1995 au 31 Mars 1996 | dream Houses, toy Homes | from 8 November 1995 to 31 March 1996 | Centre Canadien d'Architecture / Canadian Centre for Architecture**
48pp booklet sewn in three gatherings glued with square spine in illustrated card covers; 234 × 203 mm. Bilingual catalogue with Preface by Nicholas Olsberg and text by Alice T. Friedman, issued November for the exhibition running 8 November 1995 – 31 March 1996; ISBN 0-920785-52-2. Designed by Glenn in Futura (employing lining figures) with Variex titling (light and regular), offset in colour on white bookstock. *On Paper,* p26.



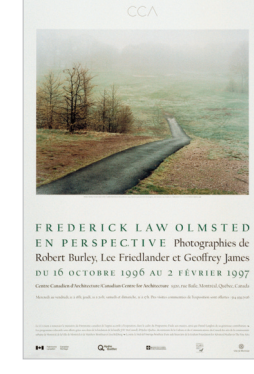
86 **[Énergie et Aménagement: Les Villes Industrielles Planifiées du Québec, 1890–1950]**
Sheet; 915 × 660 mm? Poster designed by Glenn for the exhibition at the CCA held 6 March –26 May 1996, produced late February. LACKING.
Co-published with Les Éditions du Boréal, the catalogue for the travelling exhibition edited by Robert Fortier, with essays by Normand Brouillette, Robert Fortier, José Igartua, Lucie K. Morisset, Luc Noppen, and Paul Trépanier, was designed by Gianni Caccia. On Paper, *p57.*

87 **[Frank Lloyd Wright: Inventer un Paysage Américain / Frank Lloyd Wright: Designs for an American Landscape 1922–1932]**
Sheet; 915 × 660 mm? Poster designed by Glenn, produced late June 1996. LACKING.

88 **Frank Lloyd Wright: Inventer un Paysage Américain / Frank Lloyd Wright: Designs for an American Landscape 1922–1932**
44pp booklet sewn in a single gathering and glued in printed card covers; 300 × 235 mm. Bilingual catalogue by David G. De Long, produced May for the exhibition held 18 June to 22 September 1996; ISBN 0-920785-56-5. Designed by Glenn Goluska. *On Paper,* p57. LACKING.
Organized with The Frank Lloyd Wright Foundation, Scottsdale, Arizona, and the Library of Congress in Washington, the exhibition curated by University of Pennsylvania professor David G. De Long premièred at the CCA *before being mounted in the fall at the Library of Congress in Washington* DC.



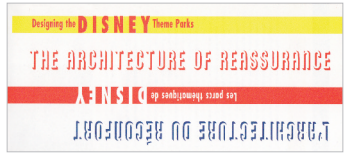
89 **Frank Lloyd Wright | DESIGNS FOR AN AMERICAN LANDSCAPE 1922–1932 | DAVID G. DE LONG | general editor | ANNE WHISTON SPIRN | C. FORD PEATROSS | ROBERT L. SWEENEY | Harry N. Abrams, Inc., Publishers, | in association with the | Canadian Centre for Architecture, | the Library of Congress, and | the Frank Lloyd Wright Foundation**
208pp sewn in gatherings and glued in illustrated card covers; 298 × 229 × 14 mm. Catalogue for the fall 1996 exhibition at the Library of Congress in Washington, with essays by editor David G. De Long, C. Ford Peatross, Anne Whiston Spirn, and Robert L. Sweeney. Printed four colours and bound in Italy, produced June 1996; ISBN 0-8109-2664-4 (also issued in boards, 0-8109-3981-9). Manager of Publications Services, Christine Dufresne; Abrams Designer, Judith Hudson. *On Paper,* p56.
No apparent involvement by Glenn in this edition.

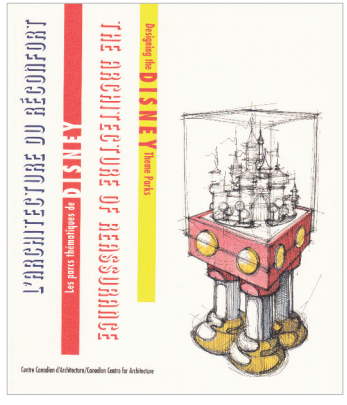


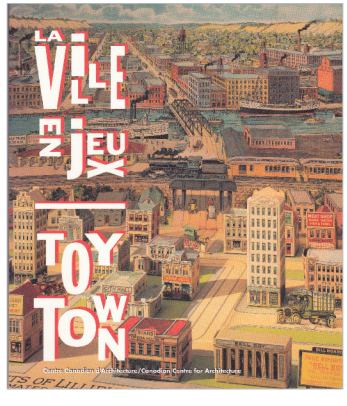
90 **CCA | FREDERICK LAW OLMSTED | EN PERSPECTIVE Photographies de | Robert Burley, Lee Friedlander et Geoffrey James | DU 16 OCTOBRE 1996 AU 2 FÉVRIER 1997 | Centre Canadien d'Architecture / Canadian Centre for Architecture 1920, rue Baile, Montréal, Québec, Canada**
Sheet; 38 × 26 inches. French poster designed by Glenn in Californian and Futura for the exhibition running 16 October 1996 to 2 February 1997, offset in colour on matte white semi-coated stock. Signed vertically in type at foot.
Co-published with MIT *Press and edited by Phyllis Lambert (with essays by Paolo Costantini and John Szarkowski and Interviews by David Harris with Robert Burley, Lee Friedlander and Geoffrey James), the 120pp catalogue was designed by Katy Homans. Also published in French under the title* Frederick Law Olmsted en perspective : Photographies de Robert Burley, Lee Friedlander et Geoffrey James (On Paper, *pp62/3*).

91 **CCA | DÉCOUVRIR LA GÉO | MÉTRIE | BEN NICHOLSON ET LA | BIBLIOTHÈQUE LAU | RENTIENNE | DU 11 DÉCEMBRE 1996 AU 9 MARS 1997 | Centre Canadien d'Architecture / Canadian Centre for Architecture 1920, rue Baile, Montréal, Québec, Canada**
Sheet; 38 × 26 inches. French exhibition poster designed by Glenn in Centaur and Futura, offset in colour on white semi-coated stock. Signed in type vertically at foot. Display copy mounted 6 December 1996.
Curated by Howard Shubert, the exhibition was not accompanied by a catalogue.

92 **[L'Esprit Nouveau l'Architecture à Vancouver 1938–1963]**
Sheet; 965 × 660 mm. Poster designed by Glenn for the exhibition held 5 March – 25 May 1997. LACKING.







Co-published in March 1997 with Douglas & McIntyre and The MIT Press, the accompanying 208pp catalogue, The New Spirit: Modern Architecture in Vancouver, 1938–1963 *by Rhodri Windsor Liscombe with Foreword by Phyllis Lambert and Introduction by Adele Freedman, was designed by George Vaitkunas;* ISBN *1-55054-555-8.* On Paper, *p66.*

93 **[L'ARCHITECTURE DU RÉCONFORT | Les parcs thématiques de DISNEY]**
Sheet; 965 × 660 mm. Poster designed by Glenn for the exhibition held 17 June – 28 September 1997. LACKING.

94 **L'ARCHITECTURE DU RÉCONFORT | Les parcs thématiques de DISNEY / Designing the DISNEY Theme Parks | THE ARCHITECTURE OF REASSURANCE [cover]**
Sheet; 432 × 663 mm. Broadsheet in the form of a brochure employing seven folds to produce 14 printed panels per side; 432 × 663 mm (unfolded); 216 × 96 mm (folded). Designed by Glenn in Futura with lining figures and Archive American Shadow display, offset four colours on white paper. Bilingual plan by Karal Ann Marling, issued in June for the exhibition held 17 June – 28 September 1997 (in conjunction with the 224pp CCA book *Designing Disney's Theme Parks: The Architecture of Reassurance,* designed by Agence Comme Ça rather than Glenn). *On Paper,* pp67–9.

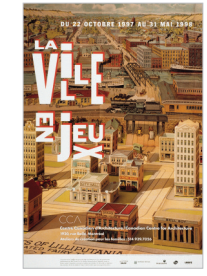
95 **Du 17 juin au 28 septembre 1997 | dans les grandes salles | L'architecture de réconfort : | Les parcs thématiques de Disney / From 17 June to 28 September 1997 | in the main galleries | The Architecture of Reassurance: | Designing the Disney Theme Parks**
[2pp] card; 103 × 152 mm. Bilingual CCA exhibition postcard, designed by Glenn in Futura (with lining figures), offset four colours on semi-coated white cardstock.

96 **L'ARCHITECTURE DU RÉCONFORT | Les parcs thématiques de DISNEY / Designing the DISNEY Theme Parks | THE ARCHITECTURE OF REASSURANCE | Centre Canadien d'Architecture / Canadian Centre for Architecture**
48pp booklet sewn in three gatherings glued with square spine in illustrated card covers with flaps; 234 × 203 × 5 mm. Bilingual catalogue with text by curator Karal Ann Marling and a Preface by Chief Curator Nicholas Olsberg, issued August for the exhibition running 17 June – 28 September 1997; ISBN 0-920785-53-0. Designed by Glenn in Futura with lining figures and Archive American Shadow display, offset in colour on white bookstock. *On Paper,* p70.

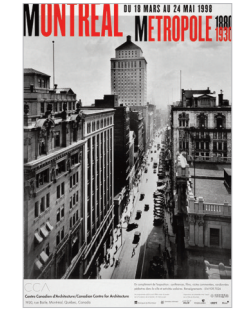
97 **[Autres Résonances Œuvres de John Hejduk 1954–1997]**
Sheet; 915 × 660 mm. Poster designed by Glenn for the exhibition held 22 October 1997 – 15 February 1998. *There appears not to have been a catalogue for this exhibition.*

98 **DU 22 OCTOBRE 1997 AU 31 MAI 1998 | LA | VILLE | EN | JEU | X | CCA | Centre Canadien d'Architecture / Canadian Centre for Architecture | 1920, rue Baile, Montréal**
Sheet; 38 × 26 inches. French exhibition poster designed by Glenn in Futura (with lining figures) and drop-shadowed Franklin Gothic and Franklin Gothic Condensed display, offset in colour on white semi-coated stock. Signed in type vertically at foot.

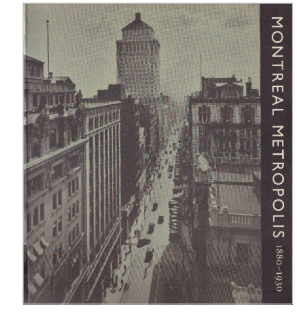
99 LA | VILLE | EN | JEUX | DU 22 OCTOBRE 1997 AU 31 MAI 1998 • FROM 22 OCTOBER 1997 TO 31 MAY 1998 | TOY | TOWN | **Centre Canadien d'Architecture / Canadian Centre for Architecture**
48pp booklet sewn in three gatherings glued with square spine in illustrated card covers; 235 × 202 × 5 mm. Bilingual catalogue with texts by Peter Smithson and Cammie McAtee, and Preface by Nicholas Olsberg, issued October for the exhibition held 22 October 1997 – 31 May 1998; ISBN 0-920785-51-4. Designed by Glenn in Futura with oldstyle figures (imported from Architype Renner), drop-shadowed Franklin Gothic and Franklin Gothic Condensed display, offset in colour on white bookstock. *On Paper,* p27.



100 MONTREAL [*sic*] | METROPOLE | 1880 | 1930 | DU 18 MARS AU 24 MAI 1998 | CCA | **Centre Canadien d'Architecture / Canadian Centre for Architecture | 1920, rue Baile, Montréal, Québec, Canada**
Sheet; 38 × 26 inches. French exhibition poster designed by Glenn in Metropol and Futura, offset red and black on white semi-coated stock. Signed in type vertically at foot.

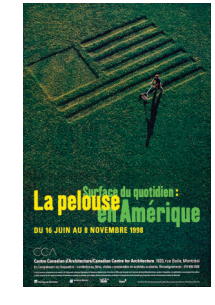


101 MONTRÉAL METROPOLIS | 1880–1930 | **Edited by** ISABELLE GOURNAY | FRANCE VANLAETHEM | **Canadian Centre for Architecture | Stoddart Publishing**
224pp (last leaf blank) sewn in 14 gatherings glued in illustrated card covers with flaps; 267 × 241 × 18 mm. English catalogue for the exhibition held 18 March – 24 May 1998, edited by Isabelle Gournay and France Vanlæthem with essays by Marcel Fournier, David B. Hanna, Paul-André Linteau, Anthony Sutcliffe, Véronique Rodriguez and Walter van Nus. *On Paper,* pp74/5.
COPYRIGHT PAGE "Published in [March] 1998 by Stoddart Publishing Co Limited in association with | the Canadian Centre for Architecture. | … | ISBN 0-7737-5974-3 | … | Senior editors: Christine Dufresne, Lesley Jonstone | Production Editor: Denis Hunter | Editing: Edward Tingley | Translation: Jill Corner, Helena Scheffer, Peter Smith, Judith Terry | Reproduction rights: Jocelyne Gervais | Design: Glenn Goluska".



102 **Montréal métropole, 1880–1930**
224pp (last leaf blank) sewn in 14 gatherings glued in illustrated card covers with flaps; 267 × 241 × 18 mm. French catalogue edited by Isabelle Gournay and France Vanlæthem with essays by Marcel Fournier, David B. Hanna, Paul-André Linteau, Anthony Sutcliffe, Véronique Rodriguez and Walter van Nus; designed by Glenn and published March 1998 for the exhibition held 18 March – 24 May 1998; ISBN 0-7737-5974-3. LACKING.

103 **La pelouse en Amerique / The American Lawn: Surface of Everyday Life**
Sheet; 965 × 660 mm. Poster designed by Glenn for the exhibition held 16 June – 8 November 1998. LACKING. *Co-published with the Princeton Architectural Press, the 220pp catalogue for the exhibition edited by Georges Teyssot with essays by Beatriz Colomina, Monique Mosser, Thérèse O'Malley, Alessandra Ponte, Virginia Scott Jenkins, Georges Teyssot, and Mark Wigley, was designed by Sara E. Stemen.* On Paper, *pp76/7.*



104 **Embarquement | pour Katsura : | Irene F. Whittome | au** CCA
Sheet; 965 × 433 mm (38 × 17 inches). French poster for the exhibition held 9 December 1998 to 28 March 1999, designed by Glenn in Futura with oldstyle figures (imported from Architype Renner), offset in colour on white coated stock. Signed vertically at foot, "glenn goluska". NOT DEPICTED.
TEXT "Avec les yeux | on peut voir | le katsura, | mais on ne peut | avec les mains | le toucher. | du | 9 décembre | 1998 | au | 28 mars | 1999 | CCA | Centre Canadien | d'Architecture | 1920, rue Baile, Montréal".

105 **Embarquement | pour Katsura : | Irene F. Whittome | au CCA | Departure | for Katsura: | Irene F. Whittome | at the CCA | Centre Canadien d'Architecture / | Canadian Centre for Architecture**
36pp booklet with [4pp] braille insert laid in, stitched in printed card covers; 234 × 215 mm. Bilingual catalogue with text by Laurier Lacroix and Preface by Phyllis Lambert, issued December in an edition of 1000 copies for the exhibition held 9 December 1998 – 28 March 1999. Designed by Glenn in Thesis, offset black on semi-coated Lustro Dull paper in colour covers, at Litho Acme; ISBN 0-920785-55-7. *On Paper,* p70.

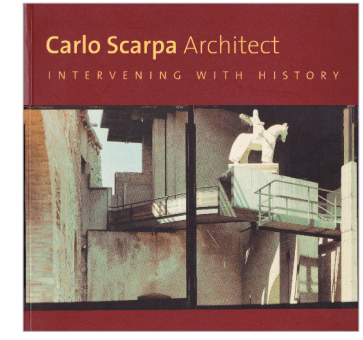
106 **VENISEMARGHERA | LA PHOTOGRAPHIE ET LES TRANSFORMATIONS DE LA VILLE CONTEMPORAINE | Du 9 décembre 1998 au 25 avril 1999 | CCA | Centre Canadien | d'Architecture | 1920, rue Baile, Montréal, Québec**
Sheet; 965 × 610 mm (38 × 24 inches). French poster for the exhibition held 9 December 1998 to 25 April 1999, designed by Glenn in Futura with lining figures, offset in colour on white coated stock. Signed vertically at foot, "glenn goluska". Display copy mounted 7 December 1998.
The exhibition was preceded by a bilingual Italian-English catalogue designed at Studio Camuffo, with texts by Paolo Costantini and Gianfranco Mossetto, Venezia-Marghera: Photography and Transformation in the Contemporary City / Fotografia e trasformazioni nella città contemporanea *(1997: Charta).* On Paper, *p175.*

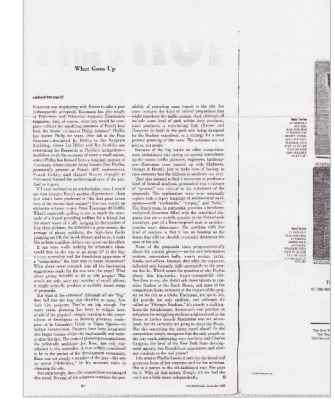
107 **[Carlo Scarpa architecte : Composer avec l'histoire]**
Sheet; 965 × 685 mm. Poster designed by Glenn for the exhibition held 26 May – 31 October 1999. LACKING.

108 **Carlo Scarpa Architect | INTERVENING WITH HISTORY | NICHOLAS OLSBERG | GEORGE RANALLI | JEAN-FRANÇOIS BÉDARD | SERGIO POLANO | ALBA DI LIETO | MILDRED FRIEDMAN | PHOTOGRAPHS BY | GUIDO GUIDI | CANADIAN CENTRE FOR ARCHITECTURE • THE MONACELLIE PRESS**
256pp sewn in eleven gatherings glued in illustrated card covers with flaps; 260 × 261 × 19 mm. The English catalogue by Nicholas Olsberg for the exhibition held 26 May – 31 October 1999; CCA ISBN 0-920785-61-1; MP ISBN 1058093-035-2. *On Paper,* p80.
COLOPHON "This book has been typeset in Adobe Jenson | and Thesis TheSans and printed on Lustro | Dull paper. Six thousand copies were printed | in Montréal in May of nineteen ninety-nine | by Litho Acme. | Senior Editor: Lesley Johnstone | Production Manager: Denis Hunter | Editing: Edward Tingley and Marcia Rodriguez | Translation: Vittoria di Palma, | Paola Ludovici MacQuarrie, Antony Shugaar | Design: Glenn Goluska | Reproduction rights: Jocelyne Gervais | Word processing: Lynda Lefebvre".
Earning an honourable mention in 2000 from the judges of the 18th annual Alcuin Society Awards for Excellence in Book Design in Canada: Roberto Dosil, Linda Gustafson, George Maddison and Dennis Nagy.

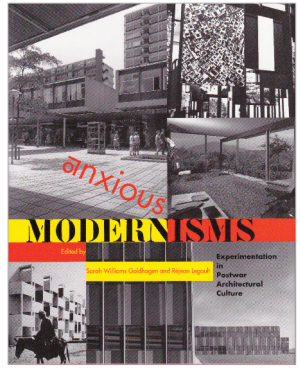
109 **Carlo Scarpa architecte : Composer avec l'histoire**
256pp sewn in 16 gatherings glued in illustrated card covers; 260 × 260 mm. French catalogue by Nicholas Olsberg for the exhibition held 26 May – 31 October 1999, issued May 1999. Including essays by Jean-François Bédard, Alba Di Lieto, Mildred Friedman, Guido Guidi, Nicholas Olsberg, Sergio Polano and George Ranalli, with photographs by Guido Guidi; ISBN 0-920785-61-1. *On Paper,* p80. LACKING.

110 **'Six Degrees of Phyllis Lambert | Or, six figures for Peter Eisenman' | By Michael Sorkin**
Two loose leaves; 279 × 215 mm. Photocopy of an article from METROPOLIS, November 1999, New York, pp83/4. Concerning the first International Foundation for the Canadian Centre for Architecture Prize Competition for development of the rail yards adjacent to the Jacob K. Javits Convention Center in Manhattan ($150,000 won by CCA darling, Peter Eisenman).
A critical article on her 'arms-length' cronyism, received from Glenn as his tenure at the CCA was coming to an unceremonious end – Phyllis deferring to her new Director Kurt Foster's preference for the 'design sense' of Bruce Mau, with whom he'd worked previously in New York. I know that Glenn had grown tired of her endless tirades but his complete subtraction from Phyllis's history of the press, suggests that she may have felt threatened by his superior vision and thus resisted acknowledging the disproportionate difference he made to the Centre. You might expect even a self-proclaimed authority on design, however, to recognize refinement, lending to the likelihood that Glenn's disappearance from the narrative is meanly personal. The sacrifice of yet another creative cog to the myopic machinations of corporate preeminence (A.M. Klein preceding).
"In the beginning, we published ourselves, and MIT Press handled most of the distribution. It wasn't until 2001 that we decided we were a much too small place to have somebody in-house who's in charge of putting the book together, somebody else in-house who was editor… From Herzog & de Meuron onwards we have always worked with outside publishers. You can trace the evolution of the CCA's focus from more 'art historical' to 'contemporary issues' by studying the subject and design of our books [On Paper *(2010), Phyllis Lambert in conversation with Mirko Zardini, 28 April 2009, edited by CCA research assistant Peter Sealy, p1*]."
"We put a lot of effort into creating a graphic image for the CCA. We had François Dallegret, who did our institutional logo and set all of our graphic standards and did all our early posters. Then we discussed with Eleanor Campanigro about setting certain standards for our books, and then Kurt Foster [*Director of the CCA, 1999–2001*] *brought in Bruce Mau, who established our current institutional graphic standards across the board, including our new logo* [*op cit, p46*]."
Founding Director and Chair of the Board of Trustees of the CCA since 1979, Phyllis Lambert was Director 1979–99 and Interim Director 2004/5; Kurt Foster was Director 1999–2001; Nicholas Olsberg (Head of Collections 1989–91 and Chief Curator 1991–2001) became Director 2001–4; and Mirko Zardini has been Director since 2005.



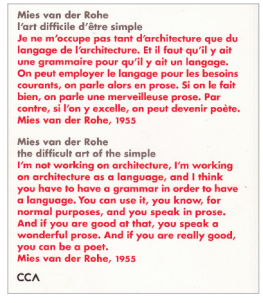


111 **anxious | MODERNISMS | Experimentation | in | Postwar | Architectural | Culture | Edited by | Sarah Williams Goldhagen and Réjean Legault | Canadian Centre for Architecture, Montréal | The MIT Press, Cambridge, Massachusetts, and London, England**
336pp bound with black endleaves in scarlet linen stamped black, with four-colour pictorial dust jacket; 236 × 188 × 27 mm. A collection of eleven papers from the conference, "Anxious Modernisms: Postwar Architectural Culture, 1943–1968," held at the CCA, spring 1999; edited by Sarah Williams Goldhagen and Réjean Legault with essays by Maristella Casciato, Monique Eleb, Sarah Williams Goldhagen, Sandy Isenstadt, Mary Louise Lobsinger, Reinhold Martin, Francesca Rogier, Timothy M. Rohan, Felicity Scott, Jean-Louis Violeau, Cornelius Wagenaar and Cherie Wendelken. Published January 2000 with distribution by MIT Press, Cambridge and London; MIT ISBN 0-262-07208-4 (there is no CCA ISBN for the hardcover – paperback ISBN 0-262-57165-X).



Set in Futura, LTC Twentieth Century Medium Pro, VTG Stencil France No 1, and Electra; "[p]rinted [black throughout] and bound in Canada". *On Paper,* p87.
COLOPHON "Senior Editor: Lesley Johnstone | Production Manager: Denis Hunter | Translation: Barry Fifield, Neville Saulter | Editing: Edward Tingley, Marcia Rodriguez, | Peter Smith | Reproduction Rights: Jocelyne Gervais | Index: Eva-Marie Neumann | Design: Glenn Goluska [his last book for the CCA]".

112 **CCA | Mies van der Rohe : l'art difficile d'être simple / the difficult art of the simple | Phyllis Lambert**
56pp sewn in three gatherings glued in photographic card covers; 234 × 203 × 4 mm. Catalogue for the exhibition *Mies in America* curated by Phyllis Lambert (in conjunction with the Whitney Museum of American Art in New York), held 17 October 2001 – 20 January 2002; ISBN 0-920785-71-9. Lower cover displayed.
COLOPHON "Senior editor: Lesley Johnstone | Reproduction rights: Jocelyne Gervais | Editor: Edward Tingley | Production manager: Denis Hunter | Design: Chris Rowat Design, Chris Rowat with Daiva Villa". *On Paper,* pp90/1. No involvement by Glenn.
The catalogue's title ironically *highlighting the invisibility of recently-departed CCA designer Glenn Goluska's innovative yet uncomplicated typographic design.*


Mies van der Rohe
l'art difficile d'être simple
Je ne m'occupe pas tant d'architecture que du langage de l'architecture. Et il faut qu'il y ait une grammaire pour qu'il y ait un langage. On peut employer le langage pour les besoins courants, on parle alors en prose. Si on le fait bien, on parle une merveilleuse prose. Par contre, si l'on y excelle, on peut devenir poète.
Mies van der Rohe, 1955

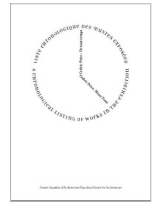
Mies van der Rohe
the difficult art of the simple
I'm not working on architecture, I'm working on architecture as a language, and I think you have to have a grammar in order to have a language. You can use it, you know, for normal purposes, and you speak in prose. And if you are good at that, you speak a wonderful prose. And if you are really good, you can be a poet.
Mies van der Rohe, 1955
CCA

UNEXAMINED ADDENDA FROM GLENN'S FILES

113 **Les week-ends | en famille | au CCA | Hiver 1998–1999**
Sheet; dimensions unknown. Offering special tours for children aged 3–12 between 12 December 1998 and 21 March 1999.

114 **LISTE CHRONOLOGIQUE DES ŒUVRES EXPOSÉES | A CHRONOLOGICAL LISTING OF WORKS IN THE EXHIBITION**
Brochure; dimensions unknown. Cover set in a unicase font for an undated exhibition by British architect Cedric Price (1934–2003).

115 **FESTIVAL DE MUSIQUE DU CHAMBRE DU CCA 2001 | MUSIQUE | EN | AMÉRIQUE | 1938 | 1969**
Brochure; dimensions unknown. Programme for a concert or series of concerts beginning 15 November 2001.



116 **[two LibLids]**
Undated. Exhibition lids 98.3 for *Montréal Métropole* and 99.5 for *Carlo Scarpa Architecte.*
No idea how many such lids were produced or how many Glenn designed.

117 **THEAMERICANCENTURY**
Brochure?

118 **CCA CALENDRIER | DES | ACTIVITÉS | OCTOBER 1996 À MARS 1997**
Sheet?

119 CCA CALENDRIER | DES | ACTIVITÉS | OCTOBER 1997 À AVRIL 1998
Sheet?

120 CENTRE D'ÉTUDE / STUDY CENTRE | 2000–2001 PROGRAMME D'ACCUEIL DE CHERCHEURS
Sheet?

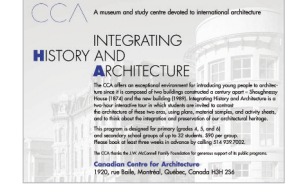
121 LES JEUDIS SOIRS | AU CENTRE CANADIEN D'ARCHITECTURE | CONFÉRENCES / CINÉMA
Sheet?

122 **Les jeudis soirs | au Centre Canadien d'Architecture en complément de l'éxposition | MONTRÉAL | MÉTROPOLE | 1880 | 1930**
Sheet?

123 **CCA a museum and study centre devoted to international architecture | INTEGRATING | HISTORY AND | ARCHITECTURE**
Card?

124 **Bulletin pour les enseignants | septembre 1999 – juin 2000 | ARCHITECTURA | Les programmes scolaires | du CCA | CÉGEP MATERNELLE | PRIMAIRE | SECONDAIRE**
Brochure?

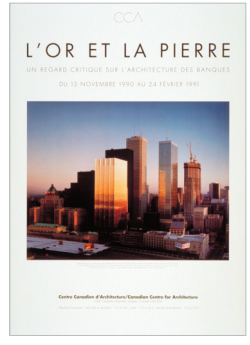
125 RÉCIPROCITÉ | RECIPROCITY | RECIPROCITÀ | PATKAU +16
Brochure?

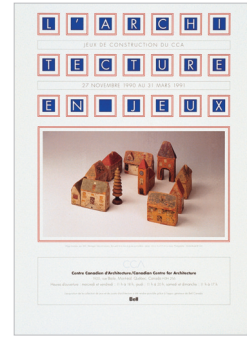


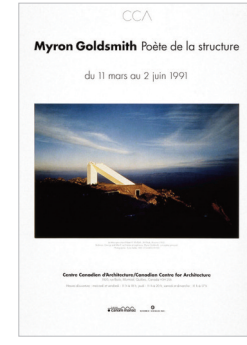
PRINTED MATTER Glenn was also responsible for included press releases, stationery, internal reports and prospectuses, few of which I've seen.

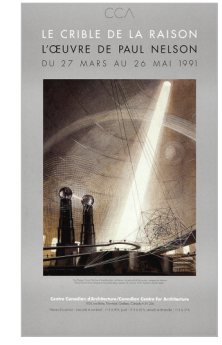
SPECIAL THANKS to Denis Hunter for his enthusiastic support, insights and generosity including the donation of four mounted CCA posters. Thanks also to Christine Dufresne for clarifying crucial details. I suspect Glenn only remained for as long as he did at the CCA weathering Phyllis's incessant unprofessional tirades, because those he worked closely with in Production (such as Denis, Christine, Marie-Josée and Jocelyn among others) had become such close and dear friends.

CCA
CENTRO CANADESE DI ARCHITETTURA
ARCHITETTURA E PAESAGGIO
Padiglione del Canada • Giardini di Castello • Venezia

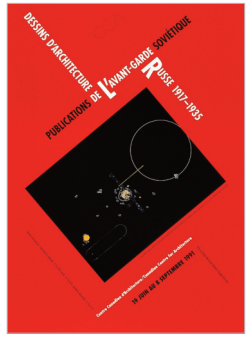

CCA
L'OR ET LA PIERRE
UN REGARD CRITIQUE SUR L'ARCHITECTURE DES BANQUES
DU 13 NOVEMBRE 1990 AU 24 FÉVRIER 1991


L'ARCHI
TECTURE
EN JEUX
JEUX DE CONSTRUCTION DU CCA
27 NOVEMBRE 1990 AU 31 MARS 1991


CCA
Myron Goldsmith Poète de la structure
du 11 mars au 2 juin 1991

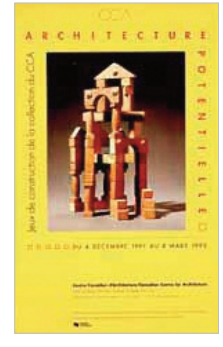

CCA
LE CRIBLE DE LA RAISON
L'ŒUVRE DE PAUL NELSON
DU 27 MARS AU 26 MAI 1991

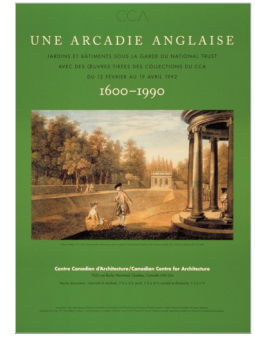
CCA
Une nouvelle génération d'architectes japonais
Kiyoshi Sey Takeyama/ AMORPHE
Norihiko Dan
Hiroyuki Wakabayashi
WORKSHOP
Hisashi Hara
Atsushi Kitagawara
17 avril au 30 juin 1991

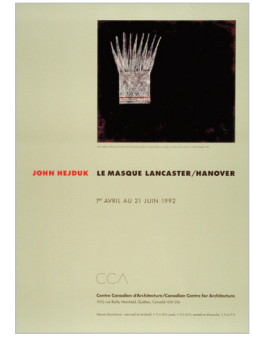

DESSINS D'ARCHITECTURE DE L'AVANT-GARDE SOVIÉTIQUE
PUBLICATIONS DE L'AVANT-GARDE RUSSE 1917-1935

CCA
IAN PATERSON
Le jardin du Luxembourg
17 JUILLET AU 10 NOVEMBRE 1991

PARABOLES ET AUTRES ALLÉGORIES
L'œuvre de Melvin Charney, 1975–1990
DU 9 OCTOBRE 1991 AU 12 JANVIER 1992


CCA
ARCHITECTURE POTENTIELLE

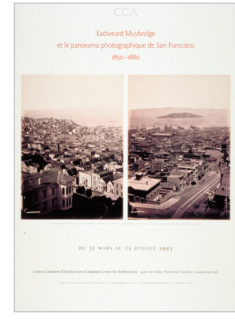

CCA
UNE ARCADIE ANGLAISE
1600–1990

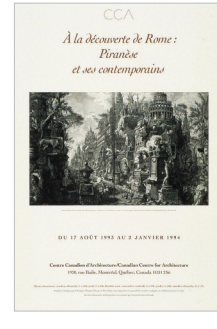

JOHN HEJDUK LE MASQUE LANCASTER/HANOVER
1er AVRIL AU 21 JUIN 1992
CCA

CCA
LE CUBISME TCHÈQUE
ARCHITECTURE ET DESIGN, 1910–1925
DU 10 JUIN AU 2 AOÛT 1992

CCA
REGARDS SUR UN PAYSAGE INDUSTRIEL
LE CANAL DE LACHINE

Apprendre de toutes pièces
Du 10 décembre 1992 au 28 mars 1993
CCA

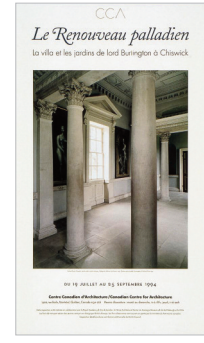

CCA
Eadweard Muybridge
et le panorama photographique de San Francisco
1850–1880


CCA
À la découverte de Rome : Piranèse et ses contemporains
DU 17 AOÛT 1992 AU 3 JANVIER 1994

LES JOUETS ET LA TRADITION MODERNISTE
CCA

Richard Henriquez
et le Théâtre de la mémoire

Cités de l'archéologie fictive

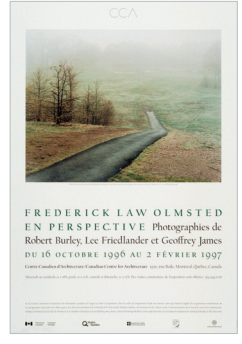

CCA
Le Renouveau palladien
La villa et les jardins de lord Burrington à Chiswick

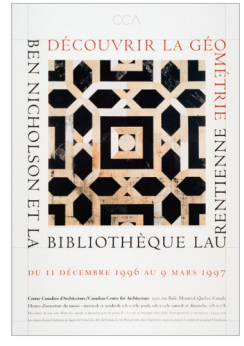
Stratégies urbaines
projets récents
COLLOQUE
CINÉMA
DÉBAT PUBLIC

LES PHOTOGRAPHIES D'EDOUARD BALDUS
– PAYSAGES ET MONUMENTS DE FRANCE –

SCÈNES DE LA VIE FUTURE

ÉNERGIE
ET AMÉNAGEMENT
DU 6 MARS AU 26 MAI 1996

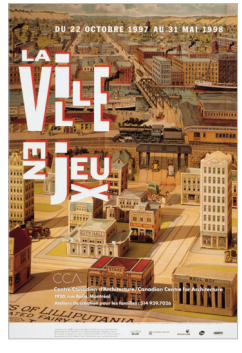

FREDERICK LAW OLMSTED
EN PERSPECTIVE Photographies de
Robert Burley, Lee Friedlander et Geoffrey James
DU 16 OCTOBRE 1996 AU 2 FÉVRIER 1997

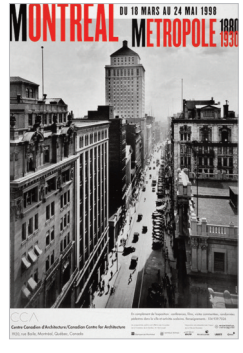

DÉCOUVRIR LA GÉOMÉTRIE
BEN NICHOLSON ET LA
BIBLIOTHÈQUE LAURENTIENNE
DU 11 DÉCEMBRE 1996 AU 9 MARS 1997

L'ESPRIT NOUVEAU
ARCHITECTURE MODERNE À VANCOUVER, 1938–1963
DU 5 MARS AU 25 MAI 1997

L'ARCHITECTURE DU RÉCONFORT

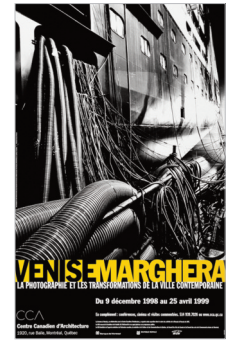
AUTRES
RÉSONANCES
ŒUVRES CHOISIES DE JOHN HEJDUK
1954–1997

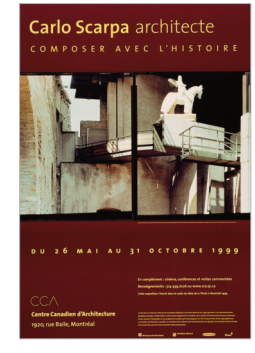

DU 22 OCTOBRE 1997 AU 31 MAI 1998
LA VILLE EN JEUX


MONTRÉAL MÉTROPOLE
DU 18 MARS AU 24 MAI 1998

Surface du quotidien :
La pelouse en Amérique
DU 16 JUIN AU 8 NOVEMBRE 1998

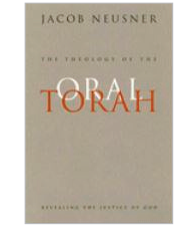
Embarquement
pour Katsura :
Irene F. Whittome
au CCA
du
9 décembre
1998
au
28 mars
1999


VENISE MARGHERA
LA PHOTOGRAPHIE ET LES TRANSFORMATIONS DE LA VILLE CONTEMPORAINE
Du 9 décembre 1998 au 25 avril 1999


Carlo Scarpa architecte
COMPOSER AVEC L'HISTOIRE
DU 26 MAI AU 31 OCTOBRE 1999

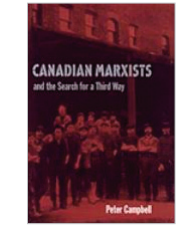
1999 [1]

1 *The Theology of the Oral Torah: Revealing the Justice of God* **Jacob Neusner**
720pp hardcover; 235 × 160 mm. STUDIES IN THE HISTORY OF RELIGION SERIES 2.09.
ISBN 9780773518025. April 1999.

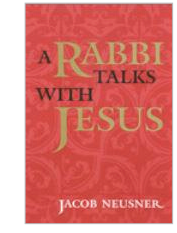


2000 [7]

2 *Canadian Marxists and the Search for a Third Way* **Peter Campbell**
320pp hardcover; 235 × 160 mm. ISBN 9780773518483. January 2000.



3 *A Rabbi Talks with Jesus* **Jacob Neusner**
176pp paperback; 215 × 140 mm. Revised edition with a Foreword by Donald Harman Akenson.
ISBN 9780773520462. February 2000.



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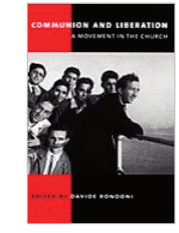

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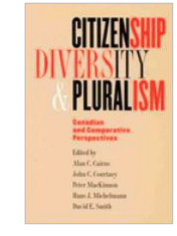

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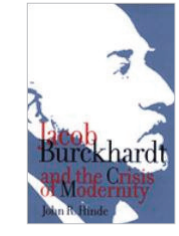

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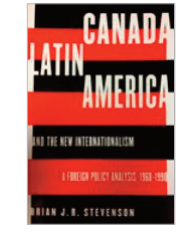

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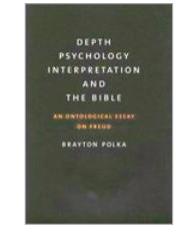

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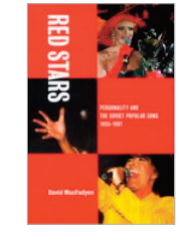

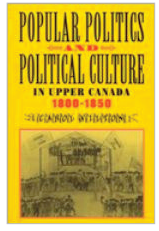

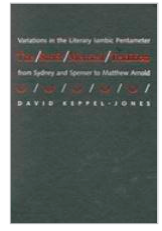

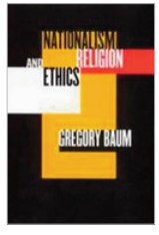

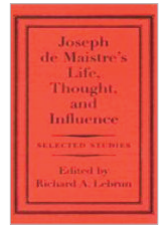

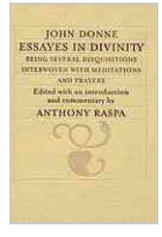

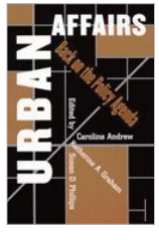

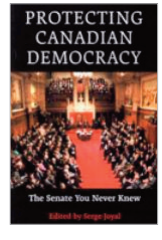

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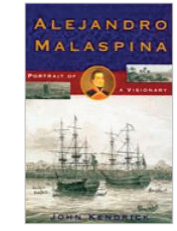

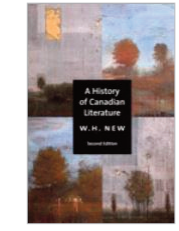

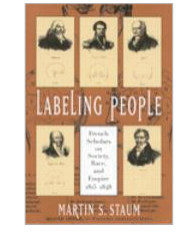

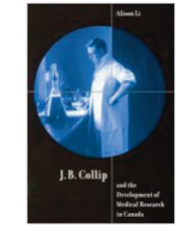

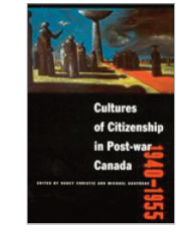

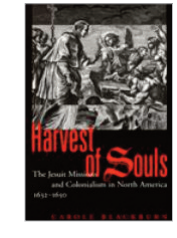

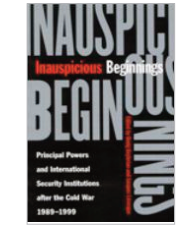

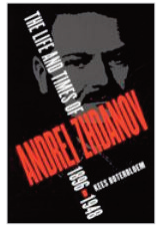

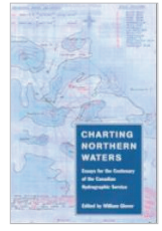

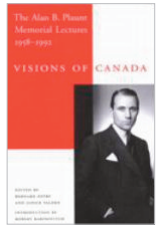

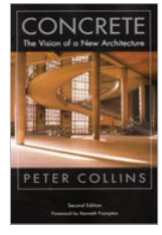

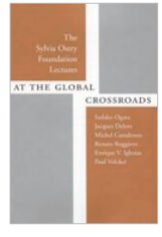

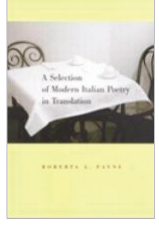

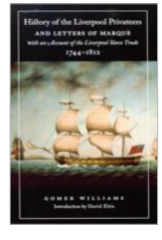

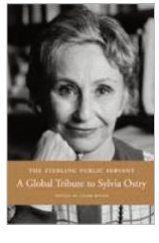

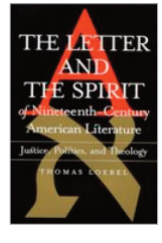

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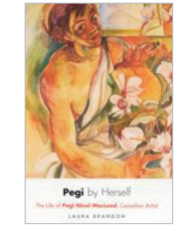

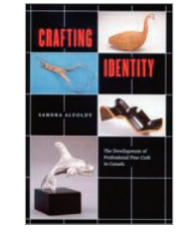

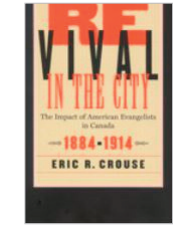

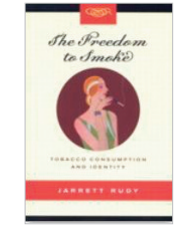

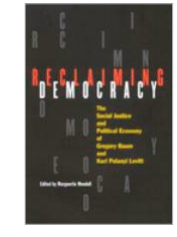

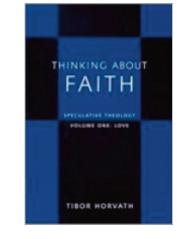

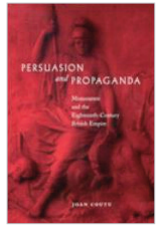

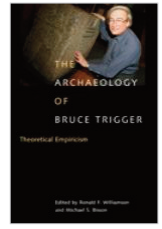

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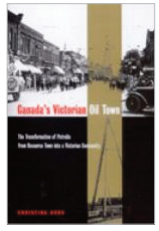

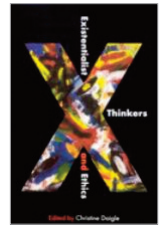

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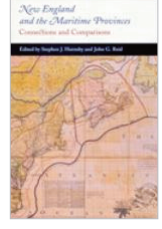

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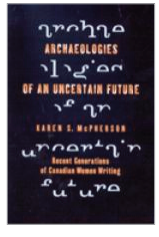

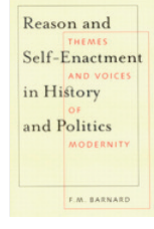

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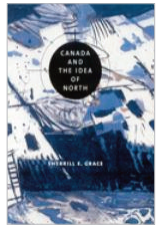

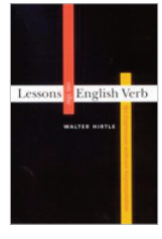

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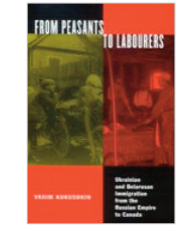

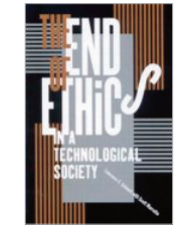

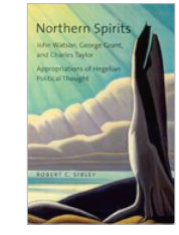

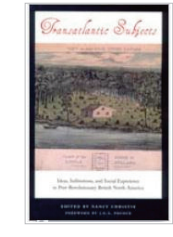

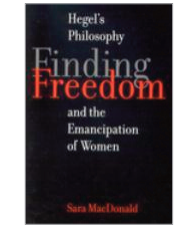

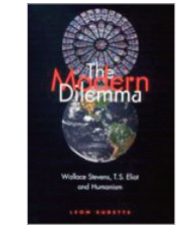

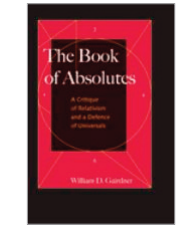

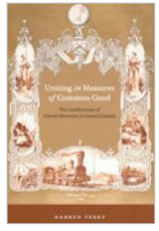
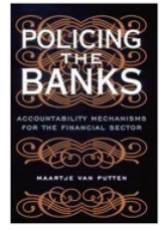

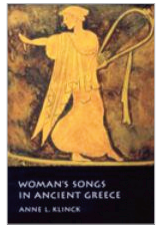

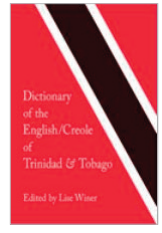

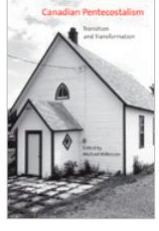

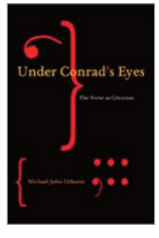

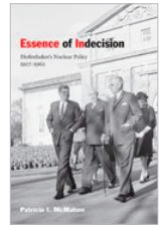

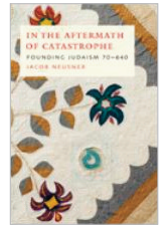

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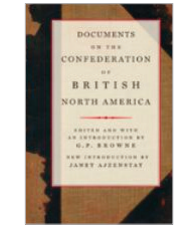

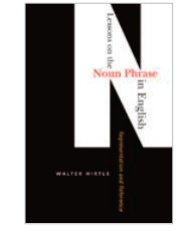

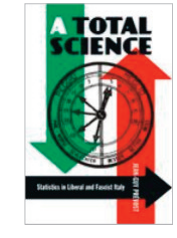

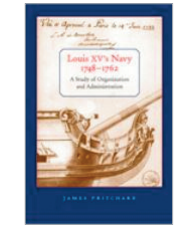

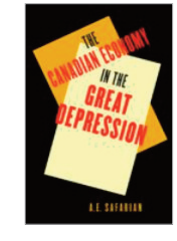

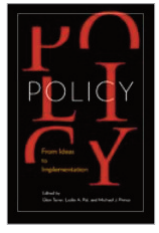

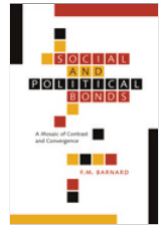

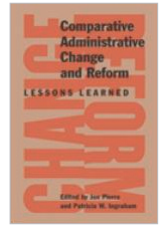

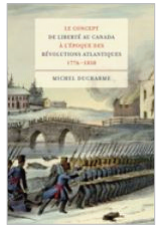

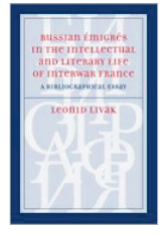

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184pp hardcover; 235 × 160 mm. ISBN 9780773537859. November 2010. [also in paperback]

2011 [4]

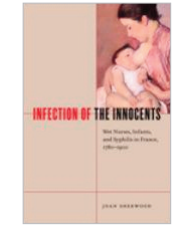
104 *The Changing Canadian Population* **Edited by Barry Edmonston and Eric Wai-Ching Fong**
384pp hardcover; 235 × 160 mm. ISBN 9780773537941. January 2011. [also in paperback]

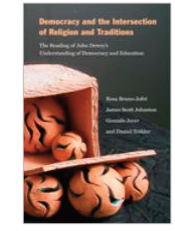
105 *Behind Valkyrie: German Resistance to Hitler, Documents* **Edited and translated by Peter Hoffmann**
384pp hardcover; 235 × 160 mm. ISBN 9780773537705. April 2011. [also in paperback]

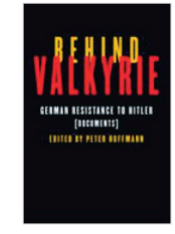
106 **One Must Not Go | Altogether with the Tide | THE LETTERS OF EZRA POUND AND STANLEY NOTT | Edited and with Essays by Miranda B. Hickman | Annotations by Robin E. Feenstra | with Miranda B. Hickman | MCGILL-QUEEN'S UNIVERSITY PRESS | MONTREAL & KINGSTON • LONDON • ITHACA**
[464pp]: xxxviii, [viii], 418 (last leaf blank); sewn in 15 gatherings bound in crimson linen stamped black, in dust jacket; 235 × 165 × 34 mm. Jacket typeset by Glenn in Adobe Caslon and Gill Sans. Issued May 2011; ISBN 978-0-7735-3816-0. EXCLUDED.
COPYRIGHT PAGE "Set in 10/13 Warnock Pro with Gill Sans | Book design & typesetting by Garet Markvoort, zijn digital".
A keepsake from Glenn during my last visit, 23 May 2011 (reading matter for the train back to Toronto). Retained.

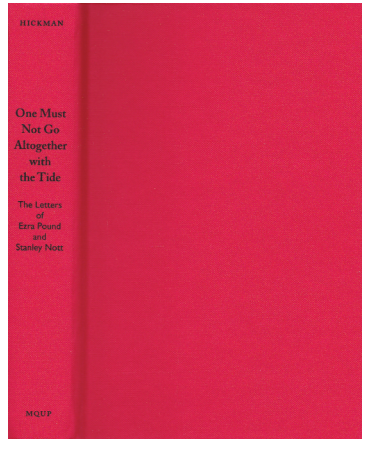
107 *Newfoundland Modern: Architecture in the Smallwood Years, 1949–1972* **Robert Mellin**
304pp hardcover; 230 × 230 mm. MCGILL-QUEEN'S / BEAVERBROOK CANADIAN FOUNDATION STUDIES IN ART HISTORY SERIES 7. ISBN 9780773539020. October 2011.
Typography also by Glenn.

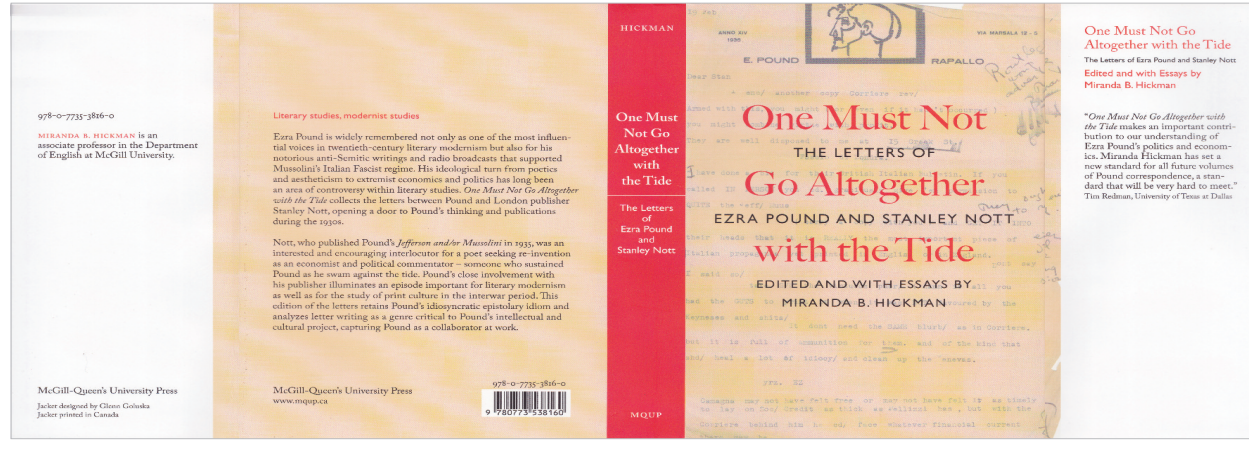
THE LIST of 107 titles designed by Glenn was compiled for the bibliography by McGill-Queen's University Press Production Manager Elena Goranescu at the invitation of Jonathan Crago, Editor in Chief. Low resolution cover scans were snipped by me from the McGill-Queen's website, as my archive only includes a single title from the press. The list however did not include the Ezra Pound letters, leaving open the possibility of other lacunæ. According to the list, Glenn also provided typography for five titles (three in 2005 and the last two in 2010/1): *Crafting Identity: The Development of Professional Fine Craft in Canada* by Sandra Alfoldy (July 2005); *Pegi by Herself: The Life of Pegi Nicol MacLeod, Canadian Artist* by Laura Brandon (February 2005); *Russian Émigrés in the Intellectual and Literary Life of Inter-War France: A Bibliographical Essay* by Leonid Livak (July 2010); *Newfoundland Modern: Architecture in the Smallwood Years, 1949–1972* by Robert Mellin (October 2011); and Jonathan Crago's favourite, *The Freedom to Smoke: Tobacco Consumption and Identity* by Jarrett Rudy (September 2005). The recent McGill University acquisition of Glenn's archive from his widow Bernadette (Lefebvre) Goluska, caps the support he received from the university press the last segment of his life.
Grateful thanks to Jonathan Crago and Elena Goranescu.

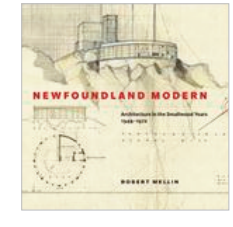












Glenn Goluska **typo**graphiste

GG

824, square Sir-Georges-Étienne-Cartier, Montréal, Québec H4C 2Z9 T 514 931-1144 E g.goluska@sympatico.ca

The greatest literary masterpiece is never more than a dictionary in disorder. JEAN COCTEAU

With a lifelong passion for typography, I bring a solid knowledge of typographic tradition and mastery of the latest digital technology to the design of books, posters, and other printed material. Six years of designing books for The Coach House Press in Toronto led to a period of designing and printing letterpress limited editions for such clients as Margaret Atwood and the University of Toronto Rare Book Library. After four years of teaching typography at York University in Toronto, I spent some ten years designing most of the posters, books, and other printed material for the Canadian Centre for Architecture in Montréal.

Today, in addition to maintaining a letterpress printshop, I continue to design books and posters for such clients as McGill-Queen's University Press, the Art Gallery of Ontario, and les Éditions du Noroît. My work reflects a meticulous attention to detail and craft: contemporary design informed by typographic tradition, respect for the content, the reader, and the client.

I hope that you will enjoy the enclosed sampling of my work, and I would welcome the opportunity to work with you on future projects.

Please feel free to contact me should you have questions or desire further information.

Glenn Goluska

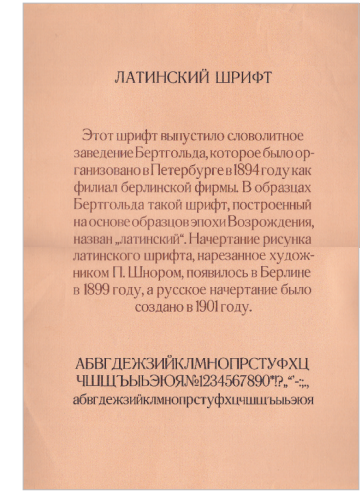
SECTION

D

SUBJECT

AS AN AUTHOR AND TRANSLATOR, Glenn issued most of his own published writing himself, aligned both with the independent press militancy of the late 70s and 80s and that paragon of fine press virtue and 'vanity', William Morris (whose 53 Kelmscott productions boasted 22 titles either authored or translated by their printer). Perhaps to mitigate the stigma of 'the self-published author' among those who make literature their keep, he contributed a handful of articles to journals, but none of his creative lit. Part of the reason for the present memoir is to turn the focus on Glenn's memory at large, to his literary interests and accomplishments. Having run a poetry shop the past 40-odd years, I can attest that more than a few recognized – and some celebrated – poets in our history, lack the facility that Glenn demonstrated.

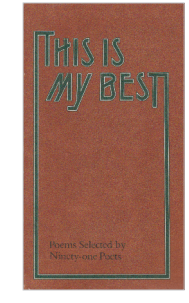
1 **ЛАТИНСКИЙ ШРИФТ [*Latinskii Shrift* or *Latin Script* – a text written by Glenn]**
[2pp] sheet; 428 × 318 mm. Broadsheet set in Cyrillic with English colophon verso in Palatino, handprinted black and brown on camel-coloured Tweedweave (at Dreadnaught).
COLOPHON "imprimerie dromadaire fifty copies May 1975".
Commemorating the establishment of the Russian branch of Berthold Typography: "This font issued by a satellite of Berthold which was established in St Petersburg in 1894 as a branch of the Berlin firm".

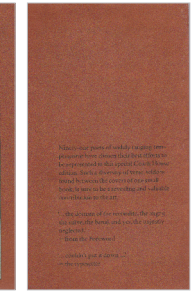

ЛАТИНСКИЙ ШРИФТ

Этот шрифт выпустило словолитное заведение Бертгольда, которое было организовано в Петербурге в 1894 году как филиал берлинской фирмы. В образцах Бертгольда такой шрифт, построенный на основе образцов эпохи Возрождения, назван „латинский". Начертание рисунка латинского шрифта, нарезанное художником П. Шнором, появилось в Берлине в 1899 году, а русское начертание было создано в 1901 году.

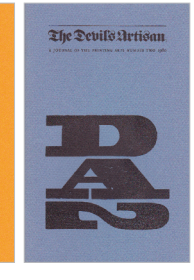
АБВГДЕЖЗИЙКЛМНОПРСТУФХЦ
ЧШЩЪЫЬЭЮЯ№1234567890"!?.,"-:;,
абвгдежзийклмнопрстуфхцчшщъыьэюя

2 **[blurb]**
This Is My Best edited by Kenneth Peregrine Gist [Ken McRitchie], The Coach House Press Toronto, 1976.
144pp sewn in six gatherings glued into printed card covers; 198 × 111 × 12 mm; ISBN 0-88910-200-7.
COLOPHON "Typeset in 10pt VIP Bembo and | printed in an edition of 1500 copies at | The Coach House Press | 401 (rear) Huron Street | Toronto, Canada M5S 2G5".
The display face appears to be Glenn's manipulation of a funky William Hamilton Page chromatic woodtype gothic that I've been unable to identify. The book concludes with a blurb on the lower cover (quoting Glenn): "…couldn't put it down… – the typesetter".





3 **'Stalking the Elusive Wood Type'**
1980: THE DEVIL'S ARTISAN 1, pp26/7.
CONCLUDING WITH *"The author of this article began collecting wood type to print from about ten years ago, which was already too late, but has managed to acquire some sixty more or less interesting founts and still persists in searching for more. Should any readers have wood type they would like to sell to a printer rather than an antique dealer, or possibly trades, please contact Glenn Goluska c/o The Coach House Press, 401 (rear) Huron Street, Toronto M5S 2G5, 416-979-2217."*

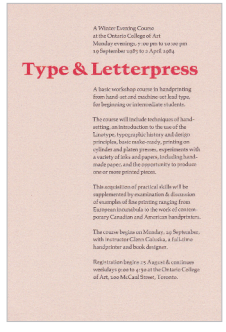


4 **[review]**
1980: THE DEVIL'S ARTISAN 2, pp30/1.
Glenn's review of *Wood Type & Printing Collectibles* by Robert P. Long (1980).

5 **'A Linotype for the Home'**
1981: THE DEVIL'S ARTISAN 4, pp25–7.
Glenn's article on the acquisition of his linotype machine.

6 **'A Printer's San Francisco'**
[1982] THE DEVIL'S ARTISAN 7, pp17–22.
Glenn's report on his two-week stay in San Francisco in 1981.

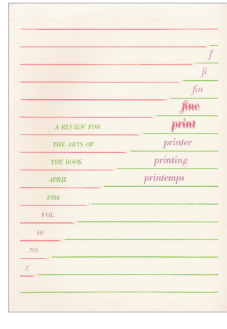
7 **[review]**
1983: THE DEVIL'S ARTISAN 11, pp26/7.
Glenn's review of *Father Catich's Visit with Bill Dwiggins* (1982: Press of the Nightowl, Athens, Georgia), a small selection of letters from 1947 between W.A. Dwiggins and C. H. Griffith, vice-president of Mergenthaler Linotype, pp26/7. Largely positive, Glenn demurs: "It also bothers me [besides the obtrusive and unnecessary folios] to see such a highly individualistic designer as Dwiggins appear in the typeface of another strongly personal designer, Eric Gill. Without access to a Linotype, however, it is virtually impossible to typeset Dwiggins in one of his own faces."



8 **Type & Letterpress**
Broadside; 244 × 165 mm. Set in Palatino and Trump Mediæval Extra Bold, handprinted red and black on camel-coloured Mayfair. A prospectus produced mid-summer 1983 in an undisclosed edition of 100 copies. OUTLINING "A Winter Evening Course | at the Ontario College of Art | Monday evenings, 7:00 pm to 10:00 pm | 19 September 1983 to 2 April 1984 | … | The course begins on Monday, 19 September, | with instructor Glenn Goluska, a full-time | handprinter and book designer. | Registration begins 15 August & continues | weekdays 9:00 to 4:30 at the Ontario College | of Art, 100 McCaul Street, Toronto."

9 **[review]**
1983: THE DEVIL'S ARTISAN 12, pp22/3.
Glenn's review of 'the shower-cap book', *Half Off* by Mimi Ponds (1981: Rebis Press, Oakland), which he bought while attending the third annual Summer Book Arts Workshops at California College of Arts and Crafts in Oakland (1981), pp22/3.

10 **[review]**
April 1984: FINE PRINT 10:2, p70.
Glenn's review of *Specimen Sheets Pulled from the Wood Type in Drawer Six. From the Cabinet at Green Gables and a Sheet or Two of Type from Friends* edited by Gene Holtan (1983: Quadq Press, Santa Cruz).
Under 'Contributors to this Issue' (p86) Glenn is described as "proprietor of the Nightshade Press in Toronto, Canada, [who] has a substantial collection of wood type. He is co-editor of The Devil's Artisan".



11 **[review]**
1984: THE DEVIL'S ARTISAN 15, pp29/30.
A dissatisfied review by Glenn of *A Tribute to W.A. Dwiggins* (1980: Inkwell Press, New York), pp29/30.

12 **'The Book Arts in Canada'**
October 1984: CRAFT INTERNATIONAL, initially edited and published by Rose Charlotte Schiffer (Mrs David Slivka, 1920–2004) through Publication Arts Workshop, New York (1980–). "In 1980, after Craft Horizons

stopped publication, Ms. Slivka started a quarterly called Craft International, but it lasted only a few issues." Premier issue (1980); 1 (1981/82) – 3 (1983/84); 4 (1984/85). LACKING.
A periodical with this name, advertised as a quarterly magazine of the crafts of the modern world, has been published since 1983 by the World Crafts Council (founded in 1964 in New York by Aileen Osborn Webb and co-founders Ms Margaret Patch and Smt Kamaladevi Chattopadhay). Glenn's article was reprinted in its original form in Amphora 59 (March 1985) though he dates it "March 1986" in his CV.

13 **'The Book Arts in Canada'**
March 1985: AMPHORA 59 published by The Alcuin Society, Box 3216, Vancouver V6B 3X8; ISSN 003-200X. Opens with Glenn's article (pp2–8), reprinted in full from its initial abridgement in Craft International, New York (October 1984).
"EDITOR'S NOTE: This article originally appeared somewhat abridged in the Fall 1984 issue of Craft International, a New York publication. That issue of CI was devoted exclusively to the Book Arts in North America and Europe and Mr. Goluska was commissioned as the Canadian contributor."

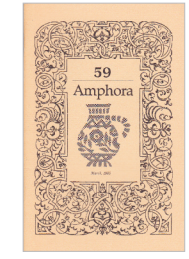
14 **[review]**
July 1985: FINE PRINT 11:3, p158.
Glenn favourably reviews the playful portfolio, *The Ultimate Victorian* [wood typeface] by Robert M. Jones, produced at The Glad Hand Press in Stamford.

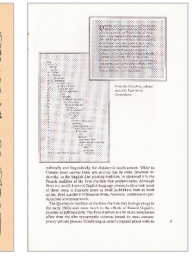
15 **'The Gourmet Vandercook: Printing on a Press Never Really Designed for Printing'**
1985: THE DEVIL'S ARTISAN 17, pp3–12.
A survey of several printers responding to ten questions about the Vandercook proof press, with nine contributions from Glenn.

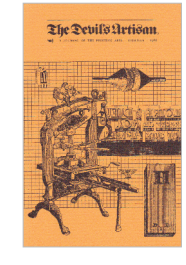
16 **'Confessions of a Former Vancouverphobe'**
1986: THE DEVIL'S ARTISAN 18, pp15–21.
Glenn's article includes a postscript.

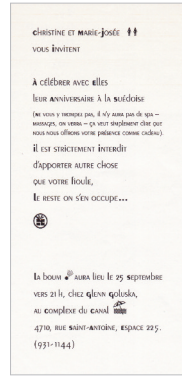
17 **'The Fifth American Typecasting Fellowship Conference, or, Is There Life Beyond the Hospitality Suite?'**
1986: THE DEVIL'S ARTISAN 19, pp23–6.
Coauthored with Will Rueter; the conference was held in Indianapolis 9–12 July 1986 (though they arrived on the 10th).

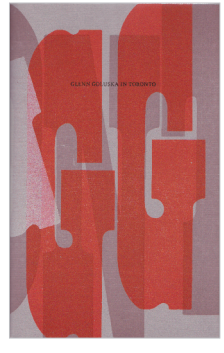
18 **christine et marie-josée | vous invitent | a célébrer avec elles | leur anniversaire à la suédoise [Christine and Marie-Josée invite you to celebrate their Swedish birthday with them]**
Leaf; 215 × 102 mm. An invitation conceived, designed in lower-case Peignot and laserprinted (two-up) by Glenn, in an undisclosed edition of 50 copies. With text by Glenn.
TEXT *"(ne vous y trompez pas, il n'y aura pas de spa – massages, on verra – ça veut simplement dire que nous nous offrons votre présence comme cadeau). il est strictement interdit d'apporter autre chose que votre fioule, le reste on s'en occupe… la boum aura lieu le 25 septembre [1993] vers 21 h, chez glenn goluska, au complexe du canal 4710, rue saint-antoine, espace 225. (931-1144)".*











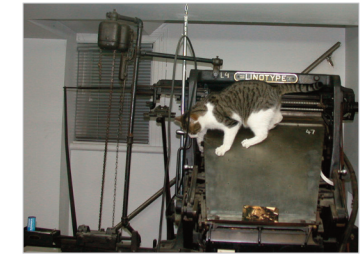
MY TRANSLATION "Make no mistake, there'll be no spa – massages, we'll see – we merely offer your presence as a gift. It's strictly forbidden to bring anything other than your 'fuel', the rest we take care of. The party will start around noon the 25th of September in Glenn Goluska's place at the Canal Complex, 4710 Saint-Antoine Street, studio 225."

POSTHUMOUS

19 **"IN | high school, I saw a type specimen book…"**
Sheet; 455 × 227 mm. Broadside excerpt from Glenn's interview (25 May 2011), set in Dwiggins's Electra and woodtype, handprinted siena and black on off-white stock by Andrew Steeves.
COLOPHON "This trial setting of the forthcoming letterpress book | 'Glenn Goluska in Toronto: Interviewed by Andrew Steeves' | was printed at Gaspereau Press to mark what would have | been Goluska's 68th birthday, 26 June 2015. | GASPEREAU PRESS MMXV | [numbered in black ink] 23/30".
"Broadside. Typeset in Linotype Electra and wood type. Printed in black and orange on Mohawk Superfine paper, sheet 22.7 × 45.3 cm. Edition of 30 copies, numbered. When I started work on the book Glenn Goluska in Toronto, *I had intended to set it in Electra, an iconic Linotype face. After casting and proofing a few pages, decided to set the book in Linotype Juliana instead. So as not to waste my test slugs, I printed this broadside to give those who attended the Typographer's Lunch I hosted to mark what would have been Glenn's 68th birthday on June 26, 2015* [Sixty Over Twenty *by Andrew Steeves, pp69/70, number 48 of 60*]." *Generously donated by Andrew Steeves and Gary Dunfield.*

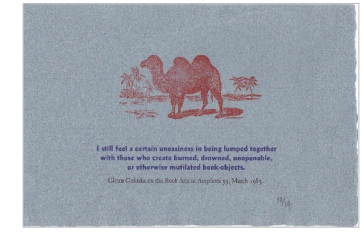
20 **gg | GLENN GOLUSKA IN TORONTO | Interview [and NOTES] by Andrew Steeves | Afterword by William Rueter | T[.]O[.] | GASPEREAU PRESS 2016**
24pp pamphlet sewn in letterpress black card covers with yapp edges, in a letterpress jacket; 231 × 146 mm.
COLOPHON "This book was composed in | Linotype Juliana, printed and bound by | Andrew Steeves at Gaspereau Press, | Kentville, Nova Scotia, in 2016. | The paper was made in the 1980s | by the Imago PaperMill, California. | It was given to the press by | Glenn Goluska. | ISBN 9781554471591 | Limited Edition. | [A/P, in ink by hand; *ie* "artist's proof"]".
The interview was conducted chez Glenn, Wednesday 25 May 2011. Andrew subsequently sent a 49-second excerpt to a few of Glenn's friends the morning of Tuesday 26 June 2018 (his 71st birthday) under the heading "Goluska Day!"with a brief note: "It's Goluska Day! I thought it would do you some good to hear Glenn's voice again, and I've attached short clip from the interview I recorded the day he got the Robert Reid medal. Despite being sick, he could get quite animated at points recounting the early days. This little story about Will is one of my favourites. Best regards, Andrew".
"Book. Typeset in Linotype Juliana and wood type. Printed in black and orange on Imago handmade paper, folded and trimmed to 14.5 × 22 cm making 24 pages. Printed as quarto signatures. Edition of 100 copies bound in a paper cover printed in silver, and enfolded in a text-weight Zerkall handmade paper wrapper printed in black, orange, warm grey and opaque white. Includes a Foreword by William Rueter. Edition of 100 copies, numbered. In the months before Glenn Goluska's death I visited him at his studio in Montreal. We recorded a short interview

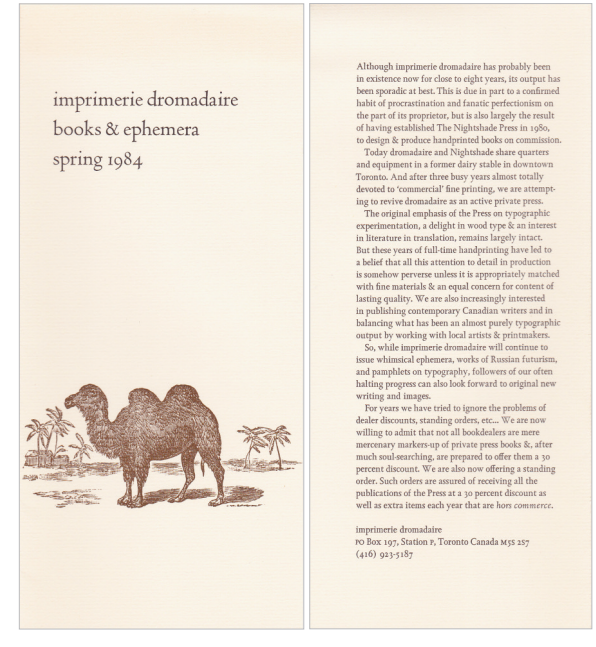
in which he talked about his experiences typesetting trade books at Coach House Press in the 1970s and about his early work as a letterpress printer in Toronto. I wanted the first book produced on the Linotype [*Glenn's model 31 caster with serial number 66604*] *to be about its previous owner. The Linotype Juliana matrices were produced in Britain and so they have a deeper depth of drive than American matrices. Cast on a machine equipped with American moulds they produce a slug that is a little taller than the standard .918 inches, a fact that I discovered the hard way when the cylinder came to a crashing stop as I proofed the first slugs. Thankfully, I was printing the book on a press that had an adjustable bed and it was easy to compensate for the tall type* [Sixty Over Twenty *by Andrew Steeves, pp71/2, number 54 of 60 publications*]."



Pica atop Glenn's linotype

21 **"I still feel a certain uneasiness in being lumped together…"**
[2pp] leaf; 153 × 230 mm. Small broadsheet with colophon verso, set in Dwiggins's Metroblack No 2 (with alternate characters) and his Electra, handprinted black with rust-red dromedary ornament, on blue mould-made stock by Andrew Steeves at Gaspereau Press, Kentville. Reprinting an excerpt from Glenn's article "on the Book Arts in Amphora 59, March 1985". Numbered in pencil at foot on face: "10/14".
COLOPHON "Printed at Gaspereau Press to mark Glenn Goluska's 70th birthday, June 26, 2017".
Generously donated by Andrew Steeves and Gary Dunfield.





Glenn Goluska **typo**graphiste

82A, square Sir-Georges-Étienne-Cartier, Montréal, Québec H4C 2Z9
T 514 931-1144 E g.goluska@sympatico.ca

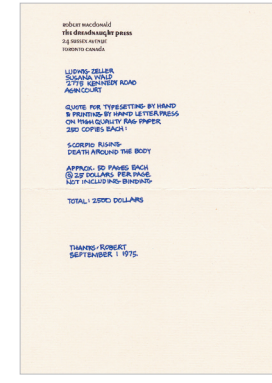
Citizenship: Canadian and U.S.
Spoken and written languages: English and French

Professional experience

2000–	Freelance design and typography
1989–2000	Design of books, posters, and other printed material for the Canadian Centre for Architecture, Montréal
1987–1989	Lecturer, Banff Publishing Workshop: Design for Publishing
1984–1989	Instructor in typography at York University, Downsview, Ontario
1980–	Proprietor of The Nightshade Press, a 'commercial' handpress that produces on commission limited edition books, prints, posters, etc. Clients have included Margaret Atwood, the Writers Union of Canada, the Bronfman family, the Alcuin Society, Anson-Cartwright Editions, the Thomas Fisher Rare Book Library, and The Canadian Centre for Architecture.
1975–	Proprietor of imprimerie dromadaire, a Canadian private press producing handprinted books, prints, broadsides, etc.
1975–1981	Book designer and typographer at The Coach House Press, Toronto
1973–1974	Library assistant for Russian and other foreign language acquisitions at Northwestern University Library, Evanston, Illinois
1971–1973	Graphic designer and typographer at International Language and Communications Center, Chicago

2003–	Member of the Acquisitions Committee for artists' books for the Bibliothèque nationale du Québec
2002	Juror, Métier du livre, *Prix Odyssée,* Montréal
1993	Juror for the exhibition *The Art of the Book*, Canadian Bookbinders and Book Artists Guild, Toronto
1986	Visiting book artist at the *Arts of the Book Exhibition,* Vancouver, and a juror for the Alcuin Society Book Design Competition, Vancouver
1986	Commissioned to design the January 1986 cover of *Fine Print* magazine, San Francisco
1984	Lecturer and panelist, book arts seminar at Concordia University, Montréal
1980–	Co-editor and co-founder of *The Devil's Artisan,* a Canadian journal of the printing arts

1 **ROBERT MACDONALD | THE DREADNAUGHT PRESS | 24 SUSSEX AVENUE | TORONTO CANADA**
Leaf; 226 × 162 mm. Holograph job quote on handprinted Dreadnaught letterhead (set in lowercase Peignot). Enclosed in an unprinted kraft envelope addressed in Robert's hand.
TEXT "Ludwig Zeller | Susana Wald | 2775 Kennedy Road | Agincourt | Quote for typesetting by hand | & printing by hand letterpress | on high quality rag paper | 250 copies each: | Scorpio Rising | Death Around the Body | approx. 50 pages each | @ 25 dollars per page | not including binding | total: 2500 dollars | thanks – Robert | September 1 1975."
Oasis Press publishers Ludwig and Susana had previously commissioned Dreadnaught to produce 250 copies of their trilingual edition of 152 Proverbs Adapted to the Taste of the Day *by Paul Éluard and Benjamin Péret (May 1975). The titles under consideration – two volumes by Cuban-American poet Robert Lima – were never published. Likely through their connection to Dreadnaught, Ludwig and Susana moved shortly across the street from the press, into 392 Huron Street, where they would remain until removing to Oaxaca (1994) – retiring the Oasis remains to my care at Letters. The date of this job quote coincides with Glenn's most active period at Dreadnaught where he produced his earliest Toronto imprints, twelve different broadside titles between May 1975 and July 1976 (seven before 1 September 1975). This was also the time when Maureen Bradbury collected data for her exhibition of private press books at the University of Alberta (held January 1976), noting that besides Robert MacDonald, four others "complete the Dreadnaught staff: Ross MacDonald, Elizabeth Abraham, Deborah Barnett and Glenn Goluska* [Fine Printing by Canadian Private Presses PART II, *p44*]." *It bears emphasizing that Glenn's first three broadsides (Cyril, Latinski and Tzara) were all printed the very month the Oasis book was produced.*


robert macdonald
the dreadnaught press
24 SUSSEX AVENUE
TORONTO CANADA

LUDWIG ZELLER
SUSANA WALD
2775 KENNEDY ROAD
AGINCOURT

QUOTE FOR TYPESETTING BY HAND
& PRINTING BY HAND LETTERPRESS
ON HIGH QUALITY RAG PAPER
250 COPIES EACH:

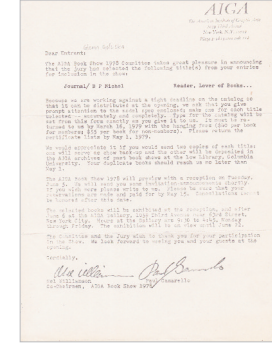
SCORPIO RISING
DEATH AROUND THE BODY

APPROX. 50 PAGES EACH
@ 25 DOLLARS PER PAGE
NOT INCLUDING BINDING

TOTAL: 2500 DOLLARS

THANKS-ROBERT
SEPTEMBER 1 1975.

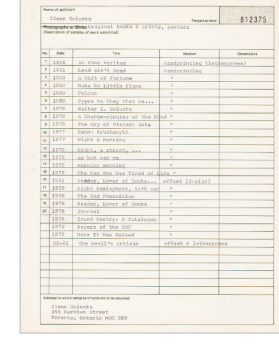
2 **"Dear Entrant:…"**
Leaf; 278 × 215 mm. Undated form-letter on AIGA letterhead, endorsed by Co-Chairmen of the AIGA Book Show for 1978, Mel Williamson and Paul Camarello; 279 × 216 mm. Ex libris Glenn Goluska, with the addition of his winning entries typewritten in: "Journal/ B P Nichol [*sic*] Reader, Lover of Books…". The letter requests two copies of each book, one for show, and the other for the permanent AIGA archive at the Low Library, Columbia University. Also accurate and complete catalogue descriptions of the books (returned no later than 16 March 1979) together with a $40 "hanging fee" per book.
The reception was held 5 June, followed by the exhibition at the AIGA Gallery, 1059 Third Avenue, New York (near 63rd Street), 6–22 June 1979.


AIGA

Dear Entrant:

Journal/ B P Nichol Reader, Lover of Books...

3 **"Glenn Goluska | Original books & prints, posters"**
Leaf; 279 × 216 mm. Typescript list of samples submitted (presumably for an exhibition or commission), on official white bond form, number 812375. Including 24 titles dating from 1975–81; subscribed "Glenn Goluska | 354 Markham Street | Toronto, Ontario M6G 2K9" above the printed notation "Address to which samples of work are to be returned:".
The samples are divided into letterpress (16) and design (9) categories, with The Devil's Artisan described as both offset and letterpress.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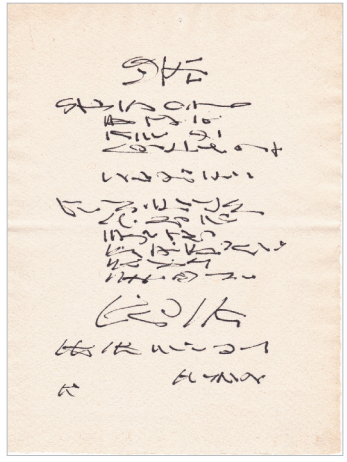
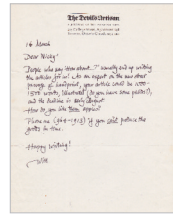
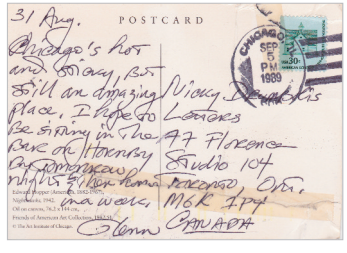
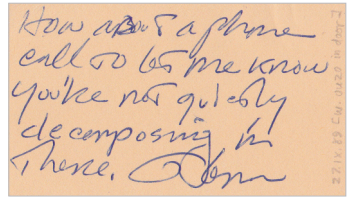
Glenn Goluska

Glenn Goluska
354 Markham Street
Toronto, Ontario M6G 2K9









4 "THE…"
Leaf; 253 × 188 mm. Glenn's calligraphic poster on handmade Japanese paper which hung in the shop at the Stable.

5 **"Dear Nicky = …"**
Leaf; 279 × 215 mm. Holograph reply from Will Rueter on Devil's Artisan letterhead, dated 16 March [1984], inviting a submission on street art to issue 15 (fall 1984). Return address: 215 College Street 248.
On receipt of issue 13 (with cover and insert by Glenn), 20 February 1984, I included the suggestion with my subscription renewal later that day. While the article was rejected, it led to an insert by jwcurry in issue 16 (May 1985).

6 **Edward Hopper (American, 1882–1967), | *Nighthawks*, 1942.**
Card; 108 × 152 mm. Postcard from Glenn dated 31 August in Chicago, addressed: "Nicky Drumbolis | Letters | 77 Florence | Studio 104 | Toronto, Ont. | M6K 1P4 | CANADA" (postmarked 5 September 1989).
TEXT "Chicago's hot | and noisy, but | still an amazing | place. I hope to | be sitting in the | bar on Hornby | by tomorrow | night & then home | in a week. | Glenn".
I don't remember either why he was delayed or the card got sent late, but it was during this trip that he picked up a copy of the first volume of the Diary of Witold Gombrowicz *(1988: Northwestern University Press) presented to me at Christmas in the* Additives *newspaper wrapping (received 3 January 1990). Glenn was aware that while managing Olympia Books (589 Yonge Street, Toronto; 1973/4), I'd tried to stock the translations of Gombrowicz but Canada Customs in their infallible wisdom denied their entry on the strength of the title of his 1960 novel* Pornografia *(1966: Grove Press). Gombrowicz's work was thus as little known in Canada as in his native Poland, which prompted Glenn to redress matters wherever the opportunity arose, with proselytic devotion. The anticipated 'leg west' involved a visit to Kate Van Dusen and Tom Burrows on Hornby Island, BC, in Glenn's restive quest for the perfect place to relocate.*

7 **glenn goluska | bookmaker [with a.n.s verso]**
Card; 89 × 51 mm. Business card set in Peignot, handprinted black on camel-coloured card.
ADDRESSED "imprimerie dromadaire | The Nightshade Press | po box 197, station p | Toronto, Canada M5S 2S7 | 416 923-5187". The date the card was issued is uncertain.
NOTE REAR *"How about a phone call to know you're not quietly decomposing in there. Glenn". Slipped in the door at studio 104, 77 Florence Street, 27 September 1989 (together with a bottle of Ouzo). As I'd moved shop only six months earlier (1 April 1989) there were mountains of cartons yet to unpack, the downsized new space reduced to 534 square feet (leaving little room to manœuvre let alone reach the bookcases to shelve stock). On top of this I'd risen to Stan's invitation to salvage some four tons of Coach House backstock, following the separation that July, of press from printshop. Which led – after the new publisher Victoria Ridout decided to summarily dispose of the portion of that stock I'd reserved for her – to Stan's offer of a job in the bindery. Aware I was compiling a bibliographical study of the press, he suggested I might gain perspective within (I ended up working there intermittently for 20 years, from 1989 to 2009, while conducting business at the shop mornings and evenings). Glenn's note, in this context, reflected his concern that I might have bitten off too much. Photo in the shop on Florence snapped by Michael Montfort, 28 May 1994.*

8 **ezra pound | Villonaud for this Yule**
[4pp] leaflet; 159 × 117 mm. Set in Janson, with Cloister Black (BT) title, and Digi Grotesk author, handprinted red and black on cream Arches with deckled fore-edge. An undisclosed edition of 125 copies completed 17 December 1989 and issued with some trepidation as the press Christmas card (Glenn having decided against securing permission from the estate). Issued in camel-coloured Byronic envelope with handprinted return address across flap: "po box 197, station p toronto, canada M5S 2S7".
Inscribed rear of card in red ink: "To all the ghosts of | yesteryear, But also to present | friends and to | less gloomy 90's. | Love, | Glenn", in printed envelope addressed "Nicky".

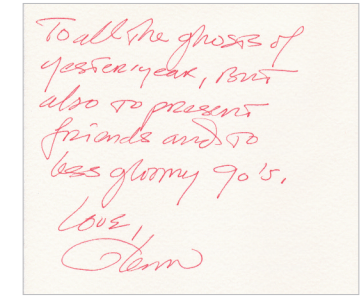
9 **"L'Hotel de la Montagne…"**
Leaf of graph paper; 274 × 210 mm. Glenn's holograph list of ten hotels in Montréal, compiled when he began to commute from Toronto to the CCA, before moving.

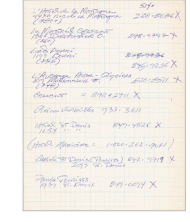
10 **"Manior [*sic*] Sherbrooke dive…"**
Leaf; 277 × 215 mm. Glenn's preliminary holograph list of three hotels in Montréal, two of which he describes as "dives".

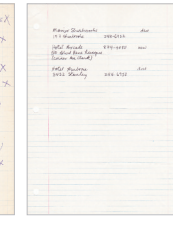
11 **(PRÉSENTATION)**
Leaf 278 × 215 mm. Circular letter in French from François Côté dated 31 janvier 2002, inviting exhibitors to the 2ième Salon de la bibliophilie contemporaine, scheduled for Sunday 21 April at Édifice Saint-Sulpice de la Bibliothèque nationale du Québec, 1700, rue Saint-Denis à Montréal. He reports that last year's fair involving 44 exhibitors, attracted 700 visitors. This year's fair features a 50-year retrospective honouring André Goulet (for which Glenn designed the poster), venerable printer and publisher under the imprint Éditions d'Orphée and one of Glenn's all-time favourite old-school type so(r)ts. Issued by the Confrérie de la Librairie Ancienne du Québec, CP 1056, Succ. C, Montréal H2L 4V3. EX LIBRIS *Glenn Goluska.*

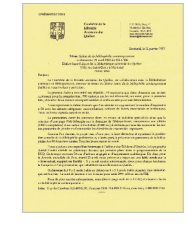
12 **(CONTRACT)**
Leaf; 278 × 215 mm. Bilingual contract for exhibitors to the 2ième Salon de la bibliophilie contemporaine, scheduled for Sunday 21 April at Édifice Saint-Sulpice de la Bibliothèque nationale du Québec, 1700, rue Saint-Denis à Montréal; issued for the Confrérie de la Librairie Ancienne du Québec, CP 1056, Succ. C, Montréal H2L 4V3, by François Côté (31 January 2002). Booth fee was $75.
EX LIBRIS *Glenn Goluska.*

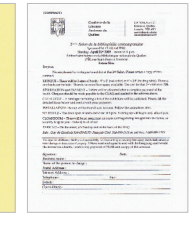
13 **"Hi Nicky – …" Anne [Sutherland]**
[2pp] leaf; 141 × 121 mm. Ink note signed, on verso of Chinese rice-paper prayer sheet (printed red & gold). Received with a copy of her wedding invitation, 6 December 2019.
TEXT "This (enclosed) was our wedding invite – our actual wedding was in Hart House Chapel – limited space – only about 20 meant just close family. So the reception was at the stable for friends & extended family. Glenn printed the invitation for us. Anne".
Lending to the presumption that the invitation was limited to two dozen copies or so. See B138, *p103 above.*

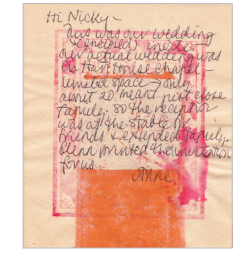












Solo exhibitions

1987 Broadsides and Posters by Glenn Goluska, The Rivoli, Toronto
1985 The Poster Art & Book Design of Glenn Goluska, Letters bookstore, Toronto

Group exhibitions

1996 Two Canadian Book Designers, Carnegie Mellon University, Pittsburgh
1996 Type Culture, Design Exchange, Toronto
1995 Contemporary Canadian Bookworks, the Gallery of the Canadian Embassy, Tokyo
1995 Fine Printing: The Private Press in Canada, Thomas Fisher Rare Book Library, University of Toronto
1993 The Fifty Books of 1993, American Institute of Graphic Arts, New York
1991 Le design graphique au Canada, Graphisme Québec, Montréal
1990 Les presses privées et la typographie créative, la Galerie du Casino de Montbenon, Lausanne, Switzerland
1990 Book Show 90, American Institute of Graphic Arts, New York
1989 Book Arts, Brampton Public Library
1988 The Art of the Book, Ontario Crafts Council, Toronto
1987 Broadsides: The Art of Letterpress, Waterfront Theatre/Gallery, San Francisco
1985 The Book Thought Through, Metropolitan Museum of Art, New York
1985 Ontario Crafts 85, Ontario Crafts Council, Toronto
1983 Book Show 83, American Institute of Graphic Arts, New York
1982 25th Anniversary Exhibition, Graphic Design Canada, Toronto
1982 Book Show 82, American Institute of Graphic Arts, New York
1982 Fine Printing Conference at Columbia University, New York
1982 International Book Fair, Leipzig, Germany
1981 Reader, Lover of Books: The Book Arts in Ontario, North York Public Library, Willowdale, Ontario
1981 Book Show 81, American Institute of Graphic Arts, New York
1980 59th Annual Exhibition, Art Directors Club, New York
1980 International Book Fair, Leipzig, Germany
1979 Book Show 79, American Institute of Graphic Arts, New York
1979– Wayzgoose, Grimsby Public Art Library, Grimsby, Ontario
1978 Reader, Lover of Books, North York Public Library, Willowdale, Ontario
1978 Book Show 78, American Institute of Graphic Arts, New York

Design Awards

AIGA Certificate of Excellence:
1993 *Eadweard Muybridge and the Photographic Panorama of San Francisco, 1850–1880*
1993 *Richard Henriquez and the Memory Theatre*
1990 *Ernest Cormier and the Université de Montréal*
1990 *Money Matters: A Critical Look at Bank Achitecture*
1990 *L'architecture en jeux / Buildings in Boxes*
1983 *Scott Joplin & the Music of Ragtime*
1982 Saidye Bronfman: *My Sam*
1981 Margaret Atwood: *Notes towards a Poem ...*
1979 Robert Kroetsch: *The Sad Phoenician*
1978 *Reader, Lover of Books: A Catalogue*
1978 bpNichol: *Journal*

Alcuin Society Citation for Fine Book Design:
2000 *Carlo Scarpa, Architect*
1994 *Cités de l'archéologie fictive : Œuvres de Peter Eisenman, 1978–1988*
1993 *Eadweard Muybridge and the Photographic Panorama of San Francisco, 1850–1880*
1991 Melvin Charney: *Parables and Other Allegories*
1991 *Dessins d'architecture de l'avant-garde russe*
1984 David Jones: *Inner Necessities*
1980 David McFadden: *A Trip around Lake Huron*

American Association of Museums, Award of Merit:
1999 *Venise/Marghera*
1993 *Eadweard Muybridge and the Photographic Panorama of San Francisco, 1850–1880*
1993 *Richard Henriquez and the Memory Theatre*
1993 CCA information folder
1991 Melvin Charney: *Parables and Other Allegories*
1991 *Dessins d'architecture de l'avant-garde russe*

Art Directors Club of New York Merit Award:
1980 Greenhill: *Early Canadian Photography*

Graphic Design Canada, Certificate of Excellence:
1979 Robert Kroetsch: *The Sad Phoenician*
1978 *Reader, Lover of Books*

Mondanock Paper Mills, Award of Excellence:
1989 *CCA: Building and Gardens*

Penta Systems, Certificate of Distinction:
1990 *Ernest Cormier et l'université de Montréal*

Graphisme Québec, Certificat d'excellence:
1990 *Ernest Cormier et l'université de Montréal*
1990 *Architecture en jeux/Buildings in Boxes*

TIA, Typographic Design Excellence:
1990 *Ernest Cormier and the Université de Montréal*

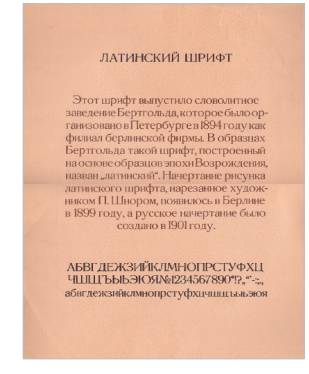
1 **AMERICAN ASSOCIATION OF TRANSLATORS, INTERPRETERS AND LINGUISTS INC**
From 1971–3 Glenn worked in the graphic design department at International Language and Communication Centers Inc (79 West Monroe Street, Suite 1310, Chicago, 60603-4929), a translation, design and printing company established in 1958 (spawned along with Communica International, from the American Association of Translators, Interpreters and Linguists Inc, 1325 North State Parkway, Apartment 20D, Chicago 60610). It was run by the Honorary Consul of Uruguay (1942–93) & Dean of the Consular Corps of Chicago, Moscow-born Lithuanian, Felix Stungevicius (25 April 1920 – 22 January 2013). Glenn ran the ATF phototypesetting machine with Alexander Katz (and a defrocked Czech priest named Father Stroński) producing among other things, tractor manuals for Russia.

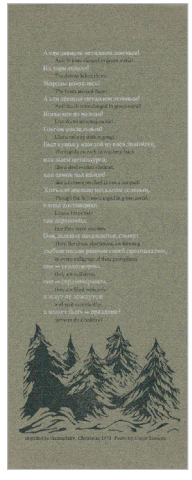
2 **IMPRIMERIE | DROMADAIRE | 1317 Greenwood Street, | Evanston, Ill. 60201 | Téléphone: (312) 328-7418**
Leaf; 301 × 227 mm. Letterhead handset in Gallia and Linotype Garamond, handprinted black on camel-coloured construction paper. The press resided here from February 1973 through December 1974.
The French imprint and spelling of 'telephone' left little doubt that Glenn was bent from the start on italicizing the cosmopolitan diplomacy of type.

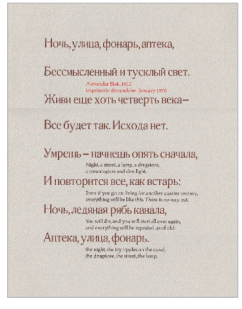
3 **CYRIL, BISHOP OF TUROV ✠ SERMON | ON THE FIRST SUNDAY AFTER EASTER**
[2pp] sheet; 408 × 201 mm. Broadsheet with colophon verso, set by Glenn at home in Kennerley with Metropolitan display (appropriately), handprinted black (at Dreadnaught) on orange-yellow Tweedweave; with Lanston Ornamental Initial hand-coloured red.
COLOPHON "imprimerie dromadaire | 100 copies printed for | Russian Easter | May, 1975".
Presumably translated by Glenn.

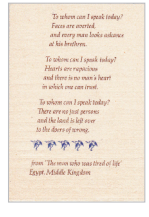
4 **ЛАТИНСКИЙ ШРИФТ [*Latinskii Shrift* or *Latin Script* – a text written by Glenn]**
[2pp] sheet; 428 × 318 mm. Broadsheet set in Cyrillic with English colophon verso in Palatino, handprinted black and brown on camel-coloured Tweedweave (at Dreadnaught).
COLOPHON "imprimerie dromadaire fifty copies May 1975".
Commemorating the establishment of the Russian branch of Berthold Typography: "This font issued by a satellite of Berthold which was established in St Petersburg in 1894 [home to 14-year-old type enthusiast Aleksandr Blok] as a branch of the Berlin firm".

5 **Tristan Tzara | "morning morning…" / "matin matin…" | … | from Approximate Man**
[2pp] leaf; 158 × 214 mm. Landscape broadsheet with colophon verso, handset in Centaur, handprinted red and black (at Dreadnaught) on orange Tweedweave.
COLOPHON "imprimerie dromadaire 100 copies May 1975".
An adaptation of the Caws translation of the last section in PART XV from Tzara's focal sequence 'Approximate Man' – with "shutters in madness" altered to "shutters gone mad". From Approximate Man and Other Writings *translated with an introduction and notes by Mary Ann Caws, 1973: Wayne State University Press, p111.*









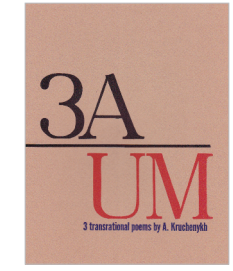
6 **"Веселенная спит… / The universe sleeps,…" [inverted] | МАЯКОВСКИЙ | MAYAKOVSKY [inverted]**
[2pp] leaf; 229 × 305 mm. Landscape broadsheet with colophon verso; bilingual text handset in Cyrillic and Franklin Gothic Extra Condensed, handprinted (at Dreadnaught) blue and black on camel-coloured Multicolor.
COLOPHON "imprimerie dromadaire forty copies july 1975".
*The dramatic concluding lines to the seminal long poem, 'The Cloud in Trousers', origin of the name of the cafe Glenn ran at the University of Toronto; however, improving on the George Reavey translation, with the addition in the terminal line of the word "enormous" and its attendant article (*The Bedbug and Selected Poetry *edited by Patricia Blake, 1960: World Publishing, p108).*

7 **"А ели звенели металлом зеленым!…" | "And fir trees clanged in green metal!…" | imprimerie dromadaire Christmas, 1975 Poem by Victor Sosnora [Виктор Александрович Соснора]**
Sheet; 512 × 201 mm. Broadside handset in Cyrillic handprinted white, interlined in Palatino (for the English text) handprinted evergreen together with a linocut of fir trees, on mouldmade textured olive green stock with deckles top and bottom. The translation is Glenn's, with the illustration by Anne. Their first Canadian Christmas keepsake, silently produced at Dreadnaught in an undisclosed edition of 30 copies.

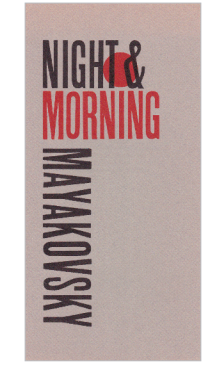
8 **"Ночь, улица, фонарь, аптека,… [Noch', ulitsa, fonar', apteka,…] | … | Night, a street, a lamp, a drug-store,…" | [preceded by] Alexander Blok, 1912 | imprimerie dromadaire January 1976**
Sheet; 330 × 257 mm. Bilingual broadside (the translation interlined with the last four lines of Russian text); handset in Palatino and Cyrillic, handprinted black, red and brown (at Dreadnaught) on grey Mayfair.
Second state (4 mm wider) from a total undisclosed edition of 75 copies.
Included as poem number 30 (p60) in Selected Poems of Aleksandr Blok *edited by James B. Woodward (1968: Oxford), dated "10 октября* [*October*] *1912". The translation is Glenn's slight improvement of a prose version by Dimitri Obolensky* [The Penguin Book of Russian Verse *introduced and edited by Dimitri Obolensky with plain prose translations of each poem, 1962: Penguin Books, pp280/1*].

9 **"To whom can I speak today?…"**
Leaf; 155 × 107 mm. Small broadside handset in Palatino Italic, handprinted blue and brown on handmade paper resembling papyrus with deckle at foot.
COLOPHON "from 'The man who was tired of life' | Egypt, Middle Kingdom".
An excerpt of three verses from the second song (Papyrus Berlin 3024, lines 119–23) in the unique Twelfth Dynasty lament alternately titled, 'The Dispute Between a Man and His Ba'. Originally published in German (1896) its first translation into English was that of Aylward Manley Blackman under the title 'The Dispute with His Soul of One Who Is Tired of Life' (The Literature of the Ancient Egyptians, 1927); *later by John A. Wilson under the title 'A Dispute Over Suicide'* (Ancient Near Eastern Texts Relating to the Old Testament, 1950, pp405–7); *by Raymond O. Faulkner under the title 'The Man Who Was Tired of Life' (The Journal of Egyptian Archæology* VOLUME *42, December 1956, pp 21–40); and again under the title 'The Dispute Between a Man and His Ba', by Miriam Lichtheim* (Ancient Egyptian Literature VOLUME I: The Old and Middle Kingdoms, *1973, pp163–9*).
Yet the translation printed by Glenn differs from all of these.

10 **3A | UM [*ZA UM* or *Beyond Mind*] | 3 transrational poems by A. Kruchenykh**
Sheet designed as a [6pp] gatefold leaflet; 203 × 473 mm (unfolded sheet); 203 × 158 (folded). Broadsheet handset in "an amazing Cyrillic version of Herold Condensed [Goluska, *Nineteenth Century Russian Printing Types,* p3]", Franklin Gothic and a serif display font, possibly woodtype (with square-bottom upper-case "U" and left-cusp-capped "A"), handprinted red, black and blue on camel-coloured Tweedweave.
COLOPHON "imprimerie dromadaire | forty-five copies | february 1977".
The three earliest Russian sound-texts by Futurist poet Aleksei Kruchenykh, cofounder with Velimir Khlebnikov of the Zaum movement (3A UM propounding "a universal poetic language" of sound — Declaration of Transrational Language, 1921). Originally comprising the opening sequence in the author's 1913 holograph collection Помада (Pomada *or* Pomade), *including the best-known of all Zaum compositions, "dyr bul shchyl…"; with Glenn's transliterations printed blue beneath the Russian texts in black.*

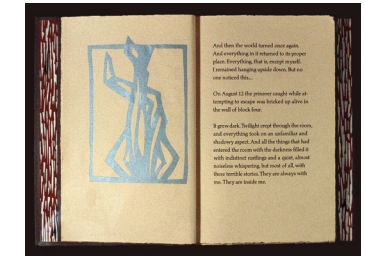


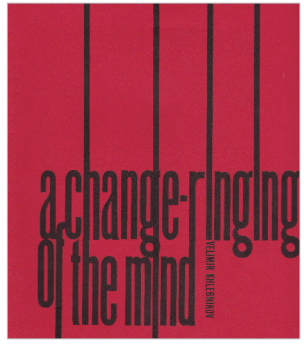
11 **NIGHT & | MORNING | MAYAKOVSKY**
[4pp] leaflet; 253 × 126 mm. Handset in Bodoni Medium and wood type, handprinted red and black on grey Krash cardstock.
COLOPHON "These two poems are Mayakovsky's first | published poems and originally appeared | in the futurist anthology A Slap in the | Face of Public Taste (Moscow 1912) | Designed, composed, and printed | at imprimerie dromadaire | 46 Harbord Street Toronto Canada | in an edition of 80 copies, April 1977 | English translation by Glenn Goluska".



12 **"МЫ приглашаем | Вас на | рождественскую | вечеринКу | в пятницу, 6 января | в 8:00 часов | улица Харборд, [Harbord Street,] No 46 | You are | invited to | a Russian | Christmas | gathering | Friday | 6 January [1978] | at 8:00pm | 46 Harbord | [linocut of a samovar]"**
Sheet; 557 × 102 mm. Broadside handset in a 1901 Berthold Cyrillic version of Herold Condensed, and a somewhat funky art-nouveau grotesk (possibly woodtype) with terminal forms for at least three characters (similar in style in some respects to Art Gothic and Fletcher Gothic), handprinted red on pale green newsprint.

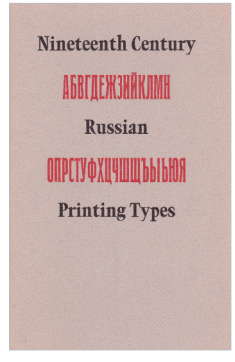
13 **alexander | urusov | the cry | of | distant | ants | imprimerie dromadaire [title-spread]**
[36pp] in three 12pp gatherings, Japanese-sewn across five stab-holes with undyed silk slub-yarn (*insect* noil), in grey Fabriano covers handprinted silver (with flaps bound under), encased in a brown Fabriano-covered board chemise with Japanese paper pastedowns (bearing a rust-red-and-black fan design), a rust and black letterpress cover label, and brown silk ribbon ties; 243 × 162 × 6 mm (codex); 248 × 173 × 10 mm (chemise). The text leaves are handprinted rust-red, silver and black; issued in an unnumbered edition of 50 handbound copies. The cover label of this copy (never tipped-on), is laid in.
COLOPHON "*The Cry of Distant Ants* first appeared in 1965 | in an underground Russian edition, which | was then reproduced in the June 1966 issue | of *Grani* (Frankfurt). The present translation | is by Glenn Goluska. | This book was produced in an edition of | fifty copies by Glenn and Anne Goluska | at imprimerie dromadaire, Toronto. | The types are foundry Palatino and Egyptian | Bold Condensed, handprinted on Nideggen. | We completed this, the first book from | imprimerie dromadaire, in June of 1978."



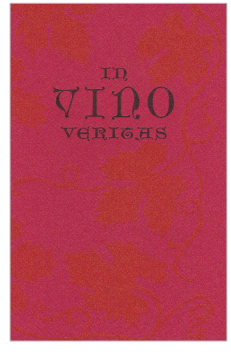


14 **velimir khlebnikov | a change-ringing of the mind | (an extract from Zangezi) | imprimerie dromadaire, toronto**
[16pp] pamphlet sewn with black thread in red card covers handprinted black; 247 × 222 mm. Text leaves handprinted red and black on rectos, except for the colophon. First state, trimmed shorter.
INTRODUCTION "This text originally formed the ninth section of a long experi- | mental work entitled Zangezi, first published in Moscow in 1922. | Here Khlebnikov rings a series of changes on the Russian word | for mind (um, pronounced oohm), adding to it conventional as | well as invented prefixes. His glossary of the resulting neo- | logisms is also included."
COLOPHON "Designed, composed, and printed at imprimerie dromadaire, 46 harbord street, toronto. | Handset in Alternate Gothic and several varieties of wood type. | The papers are Tweedweave and Mayfair. | Seventy-five copies have been printed on the occasion of the Eleventh International | Sound Poetry Festival, October, 1978." The Festival was held in Toronto, 14–21 October 1978.

15 **ПРОЛЕТАРИИ ВСЕХ СТРАН СОЕДИНЯЙТЕСЬ! [Proletaries of All Countries Join Us!]**
Slip; 62 × 253 mm. Bookmark set in a 1901 Berthold Cyrillic version of Herold Condensed, handprinted black on the orange stock used for the jacket of *The Service* by Paul Quarrington (1978: Coach House Press).

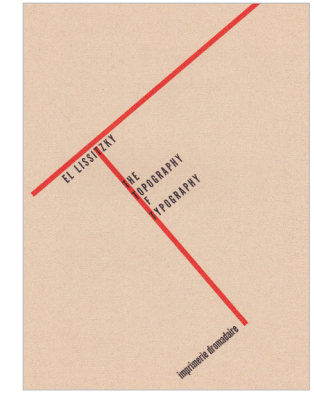


16 **Nineteenth Century | Russian | Printing Types | imprimerie dromadaire**
[28pp] sewn in grey card covers handprinted red and black; 229 × 148 mm. Handset in Trump Semibold Condensed and 11 Cyrillic typefaces with Glenn's prefatory text composed in Linotype Trajanus, and hand-printed black in an edition of 100 copies.
COLOPHON "Designed, composed and printed at imprimerie dromadaire | in an edition of 100 copies, June 1980."
With Glenn's translations from Nikolai Gogol, Yuri Olesha and Vladimir Mayakovsky rear [p27].

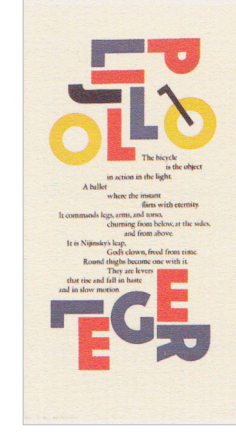


17 **In | Vino | Veritas | A Typographic Celebration | in Bottles and Goblets | of Wine and Drink | Wayzgoose 81 | Grimsby | A | B | C | D | E | F | G | imprimerie dromadaire**
[8pp] pamphlet sewn in letterpress card covers; 219 × 140 mm. Cover and title-page printed purple and black.
COLOPHON "Designed, composed, printed and bottled at imprimerie dromadaire, Toronto, in February of 1981. Composed in Linotype Caslon 137, Falcon, and Trajanus, with Missal Initials on the title page. Two hundred copies have been printed, of which the first seventy-five are reserved for inclusion in The Wayzgoose Anthology, 1981. The sources of the texts and their fanciful forms are: 1.'The Song of the Decanter', anonymous, from *A Whimsey Anthology,* edited by Carolyn Wells, New York, 1963; 2. Proverbs XXIII: 29–32, also from *A Whimsey Anthology;* 3–4. Bottle and glass by Panard (d. 1765), as reproduced in *Œuvres choisies,* Armand Gouffe, Paris, 1803; & 5–6. Bottle & glass by Pierre Capelle, from *Contes, anecdotes, chansons et poésies diverses de Capelle, fondateur sociétaire du Caveau moderne,* Paris, 1818. *Rions, aimons, buvons, et imprimons!* ["Laugh, love, swill and make a lasting impression!"] imprimerie dromadaire".

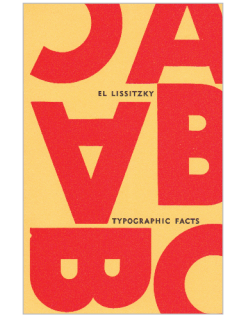
18 **EL LISSITZKY | THE | TOPOGRAPHY | F [*sic*] | TYPOGRAPHY | imprimerie dromadaire**
[4pp] leaflet; 278 × 205 mm. Set in Alternate Gothic, Trade Gothic Extra Condensed and wood type, hand-printed red, black and yellow on camel-coloured Nideggen.
COLOPHON "translated, designed, composed, & vandercooked by glenn goluska at imprimerie dromadaire, toronto, january 1983".

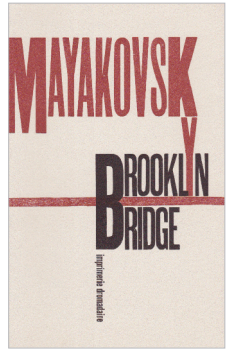


19 **[9 woodtype letters arranged in the shape of a cyclist] | The bicycle | is the object | in action in the light. | A ballet | where the instant | flirts with eternity. | It commands legs, arms, and torso, | churning from below, at the sides, | and from above. | It is Nijinsky's leap, | God's clown, freed from time. | Round thighs become one with it. | They are levers | that rise and fall in haste | and in slow motion. | L | E | G | E | R [the name schematized like 'the cyclist']**
Sheet; 660 × 354 mm. Broadside of an excerpt from 'Le Cirque' by Fernand Léger, highlighting the primary palette in his paintings while resounding their cubist parsing of form. Completed 13 January 1985 in an edition of 75 copies numbered and signed in pencil "11/75 Glenn Goluska/85".
Like Duchamp's readymade 'Bicycle Wheel on a Stool' (1913), the 'Ode to the Bicycle' is actually an untitled pæan to their common symbol of 'eternal cycle', extracted from Léger's meditation on 'The Circus' and transformed into a poem by Glenn. But unlike Duchamp, Léger envisioned a ballet mécanique in which the machine becomes rhythmically lithe and æsthetically organic (resounding, apart from his own passion for bikes, both Glenn's use of Linotype and Vandercook to animate 'the cyclist', and his love of whirlygigs). Published in an English translation by Alexandra Anderson in Functions of Painting *by Fernand Léger (1973: Viking, pp170–7), Glenn chose to make a fresh stab at his excerpt from the essay (initially written for Léger's portfolio,* Cirque, *1950, and later collected in* Fernand Léger: Fonctions de la peinture, *1965: Éditions Gonthier, Paris). Anderson rendered it, "A bike is an object in action in the light. It commands the legs, arms, a body that moves under it, beside it, above it. Rounded thighs are incorporated into it; they are its levers, which rise and fall quickly or slowly" (p170); while an uncredited translation reads, "A bicycle operates in the realm of light, it takes control of legs, arms and body, which move on it, by it and under it. Rounded thighs become pistons, which rise or fall, fast or slow." Glenn's homage, in contrast, appears inspired: "The bicycle | is the object | in action in the light. | A ballet | where the instant | flirts with eternity. | It commands legs, arms, and torso, | churning from below, at the sides, | and from above. | It is Nijinsky's leap, | God's clown, freed from time. | Round thighs become one with it. | They are levers | that rise and fall in haste | and in slow motion." Where he got "Nijinsky's leap" and "God's clown" from, I can't say (though I haven't seen the French text).*

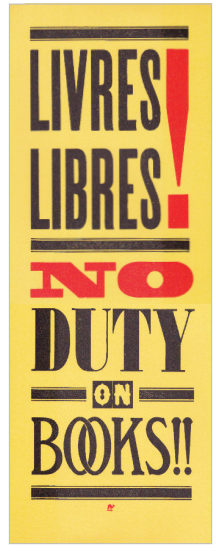


20 **EL | L | ISSI | T | ZKY | YPOGRAPHIC FACTS | imprimerie dromadaire | I**
[8pp] pamphlet sewn in yellow card covers handprinted red and black; 216 × 140 mm. Handprinted red (wood type) and black (text) on Mohawk Letterpress Text. One of 65 copies in printed card covers (24 April 1985).
NOTE that the "T" in the author's surname doubles as the initial letter in the title; while the terminal "I" is intended as a line, though part of the same wood display font as the initials "L" and "T" on the title-page.
COLOPHON "**Typographic Facts** was first published | in 1925. This edition has been designed, | composed, and printed at imprimerie | dromadaire, Toronto, February 1985. | Two hundred copies have been printed, of which 135 are reserved for inclusion | in the Wayzgoose Anthology, Grimsby, | Ontario, 1985. | The typefaces are Metrothin & Metro- | black, designed by WA Dwiggins. The | paper is Mohawk Letterpress Text."



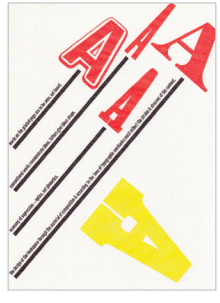


21 **BROOKLYN | BRIDGE | imprimerie dromadaire | [all preceded by] MAYAKOVSKY [with terminal Y and initial B doing double duty]**
5 sheets of ash-grey Rives folded and joined at their fore-edge to form a leperello-style book-block of 10 panels printed recto (black and rust), with terminal stub inserted (in a pocket within the lower cover), into black cloth-backed marbled boards with letterpress spine-label printed rust and black, bound with Momi Kon endleaves; 286 × 186 × 12 mm (cased); 276 × 1930 mm (unfolded sheets); 276 × 177 mm (folded).
COLOPHON "Brooklyn Bridge was written in 1925 during Mayakovsky's | three-month visit to the States. This new edition has been | translated, designed, composed, and printed by Glenn | Goluska at imprimerie dromadaire, Toronto, in much-belated | celebration of the 100th anniversary of the opening of the | Brooklyn Bridge in 1883. | The typeface is Metroblack [with woodtype title-page], designed by WA Dwiggins | in 1929, handprinted on dampened mouldmade Rives. | The woodcuts are by the printer, and the edition has been | handbound by Anne Goluska. | Seventy-five copies have been printed in April of 1985. | [numbered and signed in pencil] 8/75 Glenn Goluska".



22 **LIVRES | LIBRES | ! | NO | DUTY | ON | BOOKS!! [with red camel pressmark at foot]**
Sheet; 510 × 215 mm. Poster set in five faces of wood type and handprinted red and black on yellow card.
The red run completed Tuesday the 1st, the black Wednesday the 2nd; received at the shop Thursday 3 July 1986. Produced in an undisclosed issue of 75 copies thus.

23 **EL LISSITZKY | THE | TOPOGRAPHY | OF | TYPOGRAPHY [cover]**
[4 leaves] handprinted recto, enclosed in a letterpress card portfolio; 269 × 194 mm (leaves); 272 × 196 mm (portfolio). Second edition (though first printed): four loose leaves in letterpress folder (with slight alteration in display impression, from the Nideggen issue); an unnumbered fascicule of 150 copies produced without reference to TANKS, for inclusion only in the slipcased Subscriber's Edition of TANKS Are Mighty Fine Things, March 1987: William Hoffer, Vancouver. The leaves handset in Alternate Gothic, Trade Gothic Extra Condensed and wood type, were handprinted red, black and yellow on snow-white handmade Japanese Hosho paper. The portfolio handset in Gill Cameo Ruled was handprinted red on yellow cardstock. Issued together with six other fascicules in a blue linen slipcase handmade by Rasmussen bindery (Woodsworth A51).
COLOPHON "translated, designed, composed, & vandercooked by glenn goluska at imprimerie dromadaire, toronto, january 1983" (identical with that of the dromadaire edition).



24 **christine et marie-josée | vous invitent | a célébrer avec elles | leur anniversaire à la suédoise [Christine and Marie-Josée invite you to celebrate their Swedish birthday with them]**
Leaf; 215 × 102 mm. An invitation conceived (with text by Glenn), designed in lower-case Peignot and laser-printed (two-up) by him, in an undisclosed edition of 50 copies. Possibly a discarded preliminary issue which was subsequently replaced with another including the correct address.
TEXT *"(ne vous y trompez pas, il n'y aura pas de spa – massages, on verra – ça veut simplement dire que nous nous offrons votre présence comme cadeau). il est strictement interdit d'apporter autre chose que votre fioule, le reste on s'en occupe… la boum aura lieu le 25 septembre* [1993] *vers 21 h, chez glenn goluska, au complexe du canal 4710, rue saint-antoine* [sic], *espace 225. (931-1144)".*

MY SHAKY STAB "Make no mistake, there'll be no spa – massages, we'll see – we merely offer your presence as a gift. It's strictly forbidden to bring anything other than your 'fuel', the rest we take care of. The party will start around noon the 25th of September in Glenn Goluska's place at the Canal Complex, 4710 Saint-Antoine Street [*sic*], studio 225." The address was actually 4710 Saint-Ambroise.

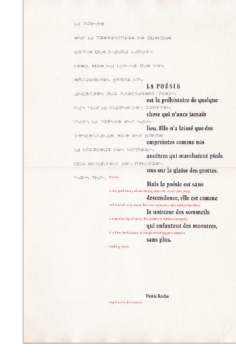
25 LA POÉSIE | … | **Denis Roche | imprimerie dromadaire**
Sheet; 418 × 279 mm. Broadside handprinted black, red and silver on handmade Japanese Iyo Glazed with fore- and bottom edges deckled. Glenn's English translation is set in Gill Sans and printed red, interlined with the final lines of the French text set in Trump Semibold Condensed; while the first lines are interlined with a setting of the French text in an experimental geometric face (which I vaguely recall him saying was the work of a new type designer in Montréal – possibly Bob Beck?).

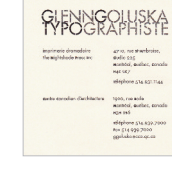
26 GLENNGOLUSKA | TYPOGRAPHISTE
Leaf; 126 × 128 mm. First commercial business card from the St-Ambroise address, set in Futura (with old-style figures imported from Architype Renner) and a display stencil version of Futura Medium (with Glenn's name, appropriately, set camel-case); laserprinted on cream Caress Text. Including both his home (dromadaire and Nightshade Press Inc, 4710, rue St-Ambroise, studio 225, Montréal…H4C 2C7 Téléphone 514-931-1144) and CCA details (1920, rue Baile, Montréal H3H 2S6 Téléphone 514-939-7000 Fax 514-939-7020 ggoluska@cca.qc.ca).
Produced in an undisclosed edition of 100 copies, April 1996.

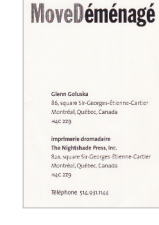
27 **MoveDéménagé**
Leaf; 152 × 101 mm. Change-of-address notice set digitally in TheSans, laserprinted black on white card, September 1999. Announcing Glenn's move to 86, square Sir-Georges-Étienne-Cartier and the relocation of imprimerie dromadaire and The Nightshade Press, Inc, below in the basement at 82A, square Sir-Georges-Étienne-Cartier.

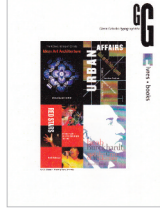
28 **glenn goluska typographiste**
Card; 127 × 77 mm. First business card from the new address set digitally in TheSans with woodtype-like display initials (possibly Antique Bold Condensed or Trade Gothic Bold Extra Condensed), laserprinted black on light-weight white card. Listing only 'imprimerie dromadaire' over the address; with both his name and the press-name bold.
The lower-case initials of his name leading into their upper display forms, playfully reflects Glenn's characteristic humility.

29 **Glenn Goluska typographiste**
Card; 127 × 75 mm. Second business card from the new address set digitally in TheSans with woodtype-like display initials (possibly Antique Bold Condensed or Trade Gothic Bold Extra Condensed), laserprinted black on heavy-weight white card (1999). Now listing both 'imprimerie dromadaire' and 'The Nightshade Press Inc.' above the address; playfully with only the prefix "typo" (in "typographiste"), and the business-names, bold.









30 **Glenn Goluska typographiste | G | G**
Three leaves printed recto, stapled upper left; 279 × 203 mm. Glenn's CV detailing his achievements from 1969 to 2003 in ten categories: [1] Professional experience, 9 entries (1971–2000); [2] Editorial and official positions, 7 (1980–2003); [3] Solo exhibitions, 2 (1985–7); [4] Group exhibitions, 26 (1978–96); [5] Design Awards, 32: (A) AIGA, 11 (1978–93); (B) Alcuin Society Citation for Fine Book Design, 7 (1980–2000); (C) American Association of Museums, Award of Merit, 6 (1991–9); (D) Art Directors Club of New York Merit Award, 1 (1980); (E) Graphic Design Canada, Certificate of Excellence, 2 (1978/9); (F) Mondanock [*sic*] Paper Mills, Award of Excellence, 1 (1989); (G) Penta Systems, Certificate of Distinction, 1 (1990); (H) Graphisme Québec, Certificat d'excellence, 2 (1990); (I) TIA, Typographic Design Excellence, 1 (1990); [6] Education (1969–81); [7] Collections, 9; [8] Memberships, 4; [9] Articles and Reviews by, 5 (1980–6); [10] Selected Articles and Reviews about, 15 (1978–2002). Issued November 2004 together with: (i) a covering letter to prospective clients, inviting work; (ii) Glenn's business card in two sizes; and (iv) four full-colour offset folio leaflets illustrating a selection of his work; (viii) all housed in an unprinted camel-coloured folder enclosing inner pockets on either side (294 × 237 mm).

31 **Glenn Goluska typographiste | G | G | affiches • posters**
[4pp] leaflet, coated stock; 279 × 202 mm. Illustrating 21 posters.

32 **Glenn Goluska typographiste | G | G | divers • miscellaneous**
[4pp] leaflet, coated stock; 279 × 203 mm. Illustrating 18 productions.

33 **Glenn Goluska typographiste | G | G | livres • books**
[4pp] leaflet, coated stock; 279 × 203 mm. Illustrating 30 titles.

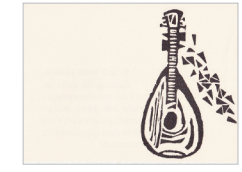
34 **Glenn Goluska typographiste | G | G | impressions typographique • letterpress**
[4pp] leaflet, coated stock; 279 × 203 mm. Illustrating 18 titles, with 9 different cover designs for *Additives* by Paul Dutton.

35 **A | ABC | BCD | DEFG | … | BONNE ANNÉE! | ! | glenn goluska typographiste [14 lines]**
Sheet; 218 × 89 mm. Broadside set in Univers 55 and 75, handprinted red and green on cream cardstock. Undated Christmas card for 2004. The printed envelope (addressed 82A square Sir-Georges-Étienne-Cartier, Montréal, Québec, Canada H4C 2Z9) is postmarked 4 January 2005.

APART FROM his own translations, Glenn's leaning to texts in tongues other than English include Russian works by Bulat Okudzhava, Velimir Khlebnikov, Vladimir Mayakovsky (translated by Edwin Morgan) and Andrei Voznesensky; poems in French by Michèle Lalonde, Serge Gainsbourg, Jacques Prévert and Denis Roche; and translations of François Villon by William Henley, Pablo Neruda by Carlos Lozano (tweaked by Glenn), Rolf Jacobsen by Roger Greenwald, Franz Kafka by George Steiner and Catullus by bpNichol. The civilizing ferment of literature permeating all language indiscriminately through the common leaven of lead.

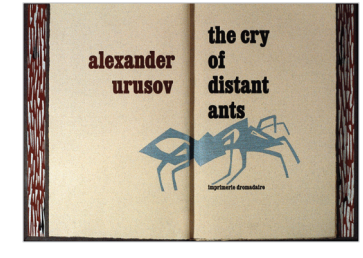
1 **[Untitled and unsigned]**
Undated acrylic abstract painting on a landscape plank of Douglas Fir stamped CS 45-60 rear; 318 × 425 × 18 mm. Glenn's earliest attempt at painting, in Chicago; acquired during the first move to Montreal (1990).
In the last load to Montreal (2 May 1994) were two beautiful leaded glass windows Glenn had made years before in Chicago.

2 **"[M]r. and Mrs. Lester | George Bratton Jr. | announce the marriage | of their daughter anne | to Glenn Goluska on may | the thirtieth [1970], Greenwich | Connecticut."**
[2pp] faux-parchment leaf with deckle at foot; 149 × 195 mm. Wedding announcement designed by Glenn with calligraphy by Anne and his linocut of a lute verso (inspired by Ben Shahn). [April 1970]
This copy lacks the red holograph initial letter which Anne added to those sent out. I vaguely recall Glenn saying he printed it at Massey College, though it appears to be offset.

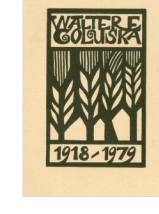


3 **[photograph]**
Undated black-and-white group photograph; 253 × 202 mm. Taken in summer on the southern edge of Queen's Park, Toronto. A group of 26 adults (plus baby), comprising 11 women and 15 men, who may represent *Poculi Ludique Societas* (The Drinking and Gaming Society), given that the cast and crew of *Arden of Feversham* (December 1975) totalled 23 including eight women. Anne Goluska kneels at the far right in the front row.
The Society formed the year Glenn matriculated (1966), though Anne confirms that she and Glenn were only involved after they returned from Chicago in 1975.

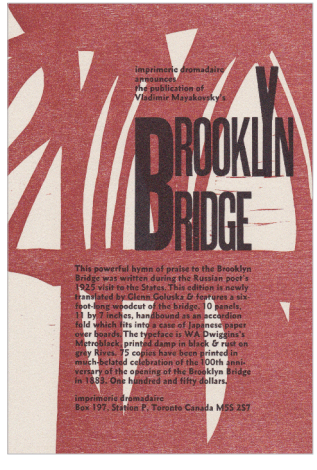
4 **alexander | urusov | the cry | of | distant | ants | imprimerie dromadaire [title-spread]**
[36pp] in three 12pp gatherings, Japanese-sewn across five stab-holes with undyed silk slub-yarn (*insect* noil), in grey Fabriano covers handprinted silver (with flaps bound under), encased in a brown Fabriano-covered board chemise with Japanese paper pastedowns (bearing a rust-red-and-black fan design), a rust and black letterpress cover label, and brown silk ribbon ties; 243 × 162 × 6 mm (codex); 248 × 173 × 10 mm (chemise). The text leaves are handprinted rust-red, silver and black; issued in an unnumbered edition of 50 handbound copies. The text is illustrated with ten handprinted silver images (from eight linocuts by Glenn) – the cover image of the ant recurring three times in the body, across title- and section-title-spreads.



5 **WALTER E | GOLUSKA | 1918–1979 [cover]**
[4pp] leaflet; 153 × 113 mm. Includes a woodcut by Glenn and memorial verse within by Nikos Kazantzakis.
Walter Edward Goluska Jr (4 July 1918 – 10 August 1979), Glenn's dad, ætat 61. Produced September 1979.



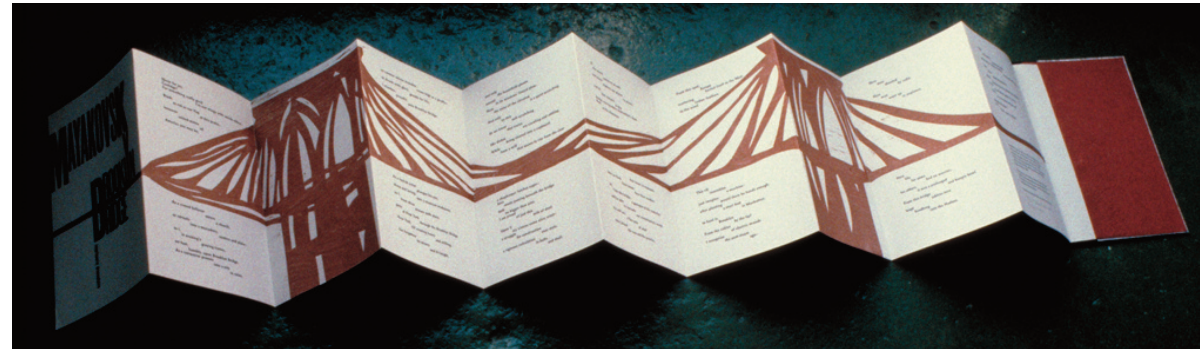
6 **"Glenn and Anne Goluska, imprimerie dromadaire, | the Nightshade Press, and one cat, have all moved | to a former dairy stable in time for Christmas, there to | live and print…"**
[4pp] leaflet; 118 × 145 mm. Folded change-of-address Christmas card set in Palatino Bold, handprinted black on camel-coloured Nideggen late December 1982, featuring Glenn's woodblock cover illustration of the Stable, 105 (rear) Major Street.



7 LETTERS | TO | SALONIKA
Sheet; 256 × 226 mm. Calligraphic title proof handprinted black on coated stock. The book was completed March 1983. Presumably Glenn's calligraphy.

8 BROOKLYN | BRIDGE | **imprimerie dromadaire | [all preceded by]** MAYAKOVSKY **[with terminal Y and initial B doing double duty]**
5 sheets of ash-grey Rives folded and joined at their fore-edge to form a leperello-style book-block of 10 panels printed recto (black and rust), with terminal stub inserted (in a pocket within the lower cover), into black cloth-backed marbled boards with letterpress spine-label printed rust and black, bound with Momi Kon endleaves; 286 × 186 × 12 mm (cased); 276 × 1930 mm (unfolded sheets); 276 × 177 mm (folded).
COLOPHON "Brooklyn Bridge was written in 1925 during Mayakovsky's | three-month visit to the States. This new edition has been | translated, designed, composed, and printed by Glenn | Goluska at imprimerie dromadaire, Toronto, in much-belated | celebration of the 100th anniversary of the opening of the | Brooklyn Bridge in 1883. | The typeface is Metroblack [with woodtype title-page], designed by WA Dwiggins | in 1929, handprinted on dampened mouldmade Rives. | The woodcuts are by the printer, and the edition has been | handbound by Anne Goluska. | Seventy-five copies have been printed in April of 1985. | [numbered and signed in pencil] 8/75 Glenn Goluska".

NOTE that a number of photos illustrating this catalogue are also Glenn's.

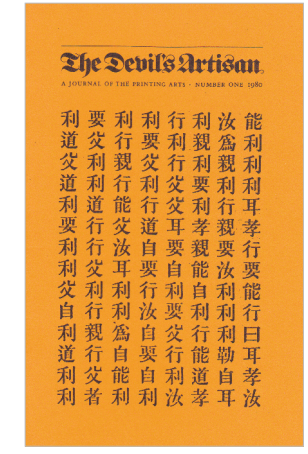


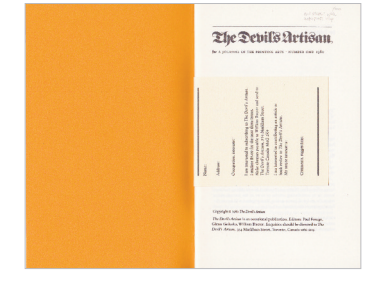
THE DEVIL'S ARTISAN 1–35 (1980–95)

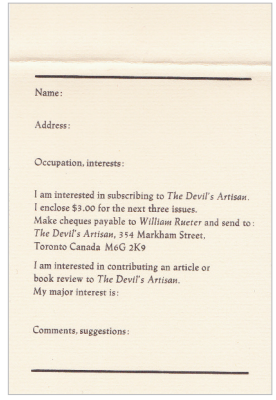
"The Devil's Artisan (DA) first appeared in 1980 under the editorship of Paul Forage, William Rueter (University of Toronto Press) and Glenn Goluska, latterly of Coach House Press (Toronto) and currently print design consultant to Phyllis Lambert at the Centre for the Study of Architecture in Montreal. The magazine was founded "for the purpose of presenting to Canadian readers information on the craft of printing and book-making, on bibliographic and historic matters, and on communicative, sociological, and technical subjects related to printing." The Porcupine's Quill purchased the magazine in the spring of 1995 and has published two issues a year, spring and fall, since that time (Number 36). The focus of the journal has broadened somewhat, over the past twenty-eight years, from an early technical interest in the craft of fine printing to its current role as 'A Journal of the Printing Arts'. The magazine has, however, remained committed to its constituency – and hence is released in the spring at the Wayzgoose festival of the Book Arts in Grimsby on the Niagara peninsula, and in the fall at the Ontario College of Art and Design Book Arts Show on McCaul Street in Toronto [DISTICOR MAGAZINE DISTRIBUTION SERVICES]."
Originally edited by Paul Forage, Glenn Goluska and William Rueter (with cheques payable to Will); initially typeset in Bembo by Glenn at Coach House Press (with Fette Fraktur title); the first four issues were however produced commercially elsewhere on bond; issues 5 through 18, offset at The Coach House Press on cream Zephyr Laid; issues 19 through 35 produced on Zephyr at The Porcupine's Quill in Erin; and issues 36 onward (also on Zephyr) printed at and published by The Porcupine's Quill; ISSN 0225-7874.

EDITORS

1/2 Paul Forage, Glenn Goluska and William Rueter (editors)
3 Paul Forage, Glenn Goluska and William Rueter (editors); Diane Egerton (assistant editor)
4-10 Glenn Goluska, Elizabeth Hulse and William Rueter (editors); Diane Egerton (assistant editor); Paul Forage (contributing editor)
11-3 Diane Egerton, Glenn Goluska, Elizabeth Hulse and William Rueter (editors); Paul Forage (contributing editor)
14/5 Diane Egerton, Glenn Goluska, Alan Horne and William Rueter (editors); Paul Hayden Duensing, Paul Forage and Elizabeth Hulse (contributing editors)
16-9 Diane Egerton, Glenn Goluska, Alan Horne and William Rueter (editors); Paul Hayden Duensing and Elizabeth Hulse (contributing editors)
20/1 William Barker, Diane Egerton, Glenn Goluska, Alan Horne and David B. Kotin (editors); Paul Hayden Duensing and Elizabeth Hulse (contributing editors)
22-4 Diane Egerton, Glenn Goluska, Alan Horne and David B. Kotin (editors); Paul Hayden Duensing and Elizabeth Hulse (contributing editors)
25/6 Diane Egerton, Alan Horne and David B. Kotin (editors); Paul Hayden Duensing and Elizabeth Hulse (contributing editors)
27-9 Diane Egerton, Alan Horne and David B. Kotin (editors); Paul Hayden Duensing, Elizabeth Hulse and Margaret Lock (contributing editors)






Name:

Address:

Occupation, interests:

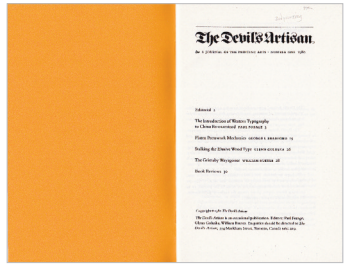
I am interested in subscribing to *The Devil's Artisan*.
I enclose $3.00 for the next three issues.
Make cheques payable to *William Ruetter* and send to:
The Devil's Artisan, 354 Markham Street,
Toronto Canada M6G 2K9

I am interested in contributing an article or
book review to *The Devil's Artisan*.
My major interest is:

Comments, suggestions:

30/1 Diane Egerton and Alan Horne (editors); Elizabeth Hulse, David B. Kotin and Margaret Lock (contributing editors)
32/3 Diane Egerton and Alan Horne (editors); David B. Kotin and Margaret Lock (contributing editors)
34 Diane Egerton and Alan Horne (editors); Judy Donnelly, David B. Kotin, Margaret Lock and Randall Speller (contributing editors)
35 Diane Egerton and Alan Horne (editors); Judy Donnelly, Margaret Lock and Randall Speller (contributing editors)
36/7 Diane Egerton (editor); Judy Donnelly, Alan Horne, Margaret Lock and Randall Speller (contributing editors)

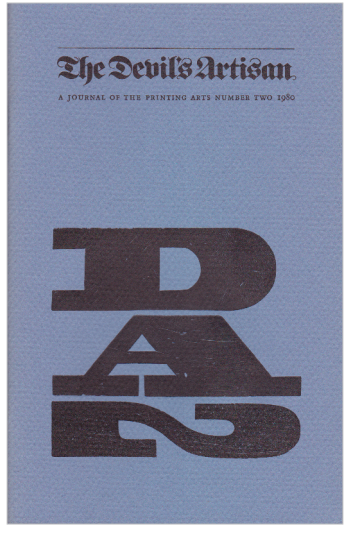
While Glenn is listed as an editor of The Devil's Artisan from issues 1 through 24 (1980–9), he was less actively and largely nominally so, for the last few years. Subsequent issues listed below include references to Glenn. Overall he printed three covers, for issues 2 (1980); 13 (1984); and 21 for Hyde (1987); plus five inserts: 2 (1980); 4 (1981) two; 7 (1982); and 13 (1984).


The Devil's Artisan

ADDRESS

354 Markham Street, Toronto M6G 2K9 [Glenn 1980–2] issues 1–9
215 College Street, Apartment 248, Toronto M5T 1R1 [Diane Egerton] issues 10–16
191 Albany Avenue, Toronto M5R 3C7 [Diane Egerton and David Kotin] issues 17–34
68 Main Street, Erin N0B 1T0 [THE PORCUPINE'S QUILL] issues 35 on

ISSUES



1a **The Devil's Artisan | A JOURNAL OF THE PRINTING ARTS • NUMBER ONE 1980**
32pp stitched in offset orange card covers with fore-edge trimmed; 216 × 136 mm. Offset bond in an undisclosed total edition of 200 copies. First issue, without letterpress slip stubbed in; available free at the journal's launch at the Arthur Wharton Bookstore, 308 Queen Street West. Includes 'Stalking the Elusive Wood Type' by Glenn (pp26/7).
CONCLUDING WITH "*The author of this article began collecting wood type to print from about ten years ago, which was already too late, but has managed to acquire some sixty more or less interesting founts and still persists in searching for more. Should any readers have wood type they would like to sell to a printer rather than an antique dealer, or possibly trades, please contact Glenn Goluska c/o The Coach House Press, 401 (rear) Huron Street, Toronto M5S 2G5, 416-979-2217.*"

1b **The Devil's Artisan | A JOURNAL OF THE PRINTING ARTS • NUMBER ONE 1980**
32pp stitched in offset orange card covers with fore-edge trimmed; 216 × 136 mm. Offset bond in an undisclosed total edition of 200 copies. Second issue, with letterpress slip stubbed in.

1c **"Name:…" [Glenn Goluska insert]**
Slip; 88 × 132 mm. Set in Trajanus and handprinted by Glenn on cream Zephyr Laid. Subscription notice for the succeeding three numbers, 2 through 4 ($3.00).

1d **The Devil's Artisan | A JOURNAL OF THE PRINTING ARTS • NUMBER ONE 1980**
32pp stitched in offset orange card covers with fore-edge untrimmed; 216 × 138 mm. Thermographically reproduced on bond in an unknown quantity. Second printing.
The second printing is distinguishable by the bloated type and bad backup of quick-print copy centre production. The cover stock is also glossier than the more textured cardstock used for the original printing. Presumably done long after the first issue was released, to accommodate requests from subscribers. EX LIBRIS *David Kotin.*

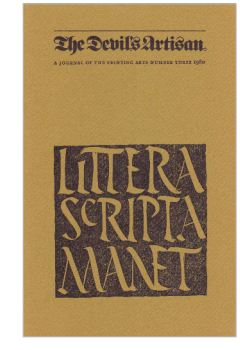
2a **The Devil's Artisan | A JOURNAL OF THE PRINTING ARTS • NUMBER TWO 1980**
32pp stitched in letterpress card covers; 213 × 137 mm. Offset bond in an undisclosed edition of 200 copies. Blue Strathmore Grandee Cover set in Antique Extended and French Clarendon Condensed wood type, hand-printed black by Glenn. Includes Glenn's review of *Wood Type & Printing Collectibles* by Robert P. Long (1980), pp30/1.

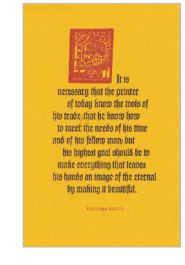
2b **15-line Gothic Ornamented No. 2. This cutting by the Page company, 1850s. [Glenn Goluska insert]**
Sheet; 532 × 212 mm. Undated woodtype specimen sheet, handprinted black and brown by Glenn on cream laid stock (folded thrice).
The issue for separate distribution differs slightly in size (536 × 216 mm) and was either printed black and green or the brown has faded to green on my copy.

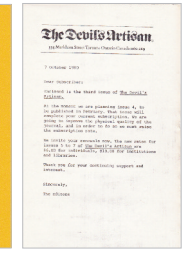
3a **The Devil's Artisan | A JOURNAL OF THE PRINTING ARTS • NUMBER THREE 1980**
28pp with two tipped-in plates, stitched in letterpress tan card covers; 214 × 137 mm. Produced in October in an undisclosed edition of 200 copies. Cover handprinted by Will Rueter from his linocut. First notice of Diane Egerton as Assistant Editor. Includes an illustrated review by Paul Hayden Duensing of Glenn and Anne's *Cry of Distant Ants* by Alexander Urusov, pp13/4. "This is a very difficult book to criticize, for it combines the essence of several classical traits in what might well be a disharmonious whole – until one reads the text. Dreamlike images move in and out of consciousness, tableaux well up into focus and dissipate again into an ominous mist, the whole of the action being heavily laden with symbolism. In this miasmic half-world, the incongruities of type-harmony and the time-warp of styles no longer disturb, but rather lend one more shifting dimension to the Kafkaesque text. *The Cry of Distant Ants* is impeccably made: the impression, composition (visually adjusted word spacing, mortised punctuation), and the refreshing binding have all been executed with precision of a very high order."

3b **"It is…" Rudolf Koch [Will Rueter insert]**
Sheet; 214 × 138 mm. Broadside set by Will Rueter in Rudolf Koch's Wilhelm Klingspor-Schrift and Garamond, handprinted red and black on mustard Byronic.

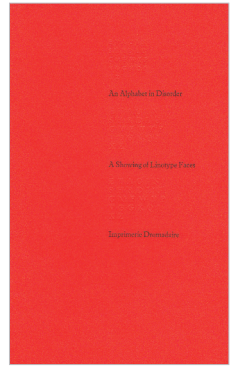
3c **"Dear Subscriber:…" [editorial insert]**
Leaf; 216 × 139 mm. Typewritten note on Devil's Artisan letterhead, xerographically reproduced on bond (dated 7 October 1980). Included with issue 3 and projecting publication of issue 4 for February 1981. "That issue will complete your current subscription. We are going to improve the physical quality of the journal, and in order to do so we must raise the subscription rate [from $3.00 to $6.00]." Signed in type "The Editors".



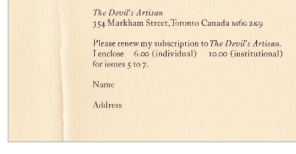




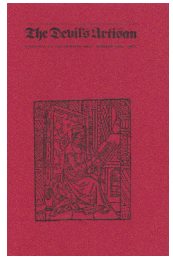
4a **The Devil's Artisan | A JOURNAL OF THE PRINTING ARTS • NUMBER FOUR 1981**
36pp stitched in letterpress card covers; 213 × 137 mm. Offset bond in an undisclosed edition of 200 copies. Cream laid Strathmore Writing card covers set in woodtype ampersands and handprinted red and black by Richard W. Miller at his Abraxas Press. Elizabeth Hulse has replaced Paul Forage as third editor, while Paul is now identified as a Contributing Editor. Includes Glenn's article on acquiring his linotype machine, 'A Linotype for the Home', pp25–7.
In the original envelope with return address of 354 Markham Street; addressed Nicky Drumbolis, 63 West Lodge Avenue, Toronto M6K 2T6 (postmark indistinguishable).

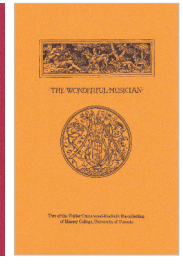


4b **An Alphabet in Disorder | A Showing of Linotype Faces | Imprimerie Dromadaire [Glenn Goluska insert]**
[4pp] leaflet; 210 × 127 mm. Handprinted black and blind by Glenn on orange cardstock. Illustrating roman and italic fonts of: Trajanus (9 point); Caslon 137 (12 point); and Falcon (12 point). Including excerpts from Robert Massin's *Letter and Image* (1970) with the title taken from Jean Cocteau's epigram, "The greatest literary masterpiece is no more than an alphabet in disorder".
NOTE *that the impression of the discrete issue on cream stock rests 6 mm lower than that of the orange variant – the baseline of the title being 14 picas (59 mm) from the crown, while that of the insert measures 12.5 picas (53 mm). Both issues were employed as inserts to this number, presumably to make up for a shortage of the orange variant.*



4c **"The Devil's Artisan…" [Glenn Goluska insert]**
Slip; 73 × 145 mm. Set in Caslon and handprinted black by Glenn on cream Zephyr Laid. Subscription Renewal note for issues 5 through 7 ($6.00).
There is also an issue of this slip on mustard Strathmore.





4d **The Devil's Artisan | A JOURNAL OF THE PRINTING ARTS • NUMBER FOUR 1981**
36pp stitched in letterpress card covers; 213 × 137 mm. Offset bond in an undisclosed edition of 200 copies. Cream laid Strathmore Writing card covers set in woodtype ampersands and handprinted red and black by Richard W. Miller at his Abraxas Press. This copy includes both the cream card variant of Glenn's insert and mustard renewal note.
EX LIBRIS *David Kotin.*

5a **The Devil's Artisan | A JOURNAL OF THE PRINTING ARTS • NUMBER FIVE 1981**
32pp perfectbound in letterpress card covers; 216 × 140 × 3 mm. Offset black on cream Zephyr Laid in an undisclosed edition of 300 copies. Red laid Strathmore Writing card covers handprinted by Will Rueter.
EDITORIAL "With this issue we begin our production association with Coach House Press.…We are proud of the fact that this journal is being produced without subsidies or grants."
COLOPHON "Printed and bound at The Coach House Press, Toronto".
EX LIBRIS *Glenn Goluska.*

5b **THE WONDERFUL MUSICIAN [Will Rueter insert]**
Broadside; 194 × 127 mm. "Two of the Walter Crane wood-blocks in the collection of Massey College, University of Toronto" handprinted by Will black on ochre Byronic.

5c **The Devil's Artisan | A JOURNAL OF THE PRINTING ARTS | 354 Markham Street • Toronto Canada M6G 2K9**
Unused white envelope; 163 × 242 mm. Offset black at Coach House Press. NOT DEPICTED.

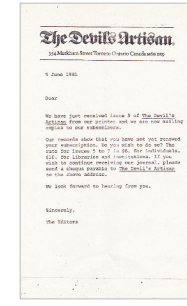
5d **"Dear…"**
Leaf; 215 × 129 mm. Form letter on Devil's Artisan letterhead dated 9 June 1981, announcing that issue 5 had just been received from the printer and adding a reminder to renew the subscription. With return address of 354 Markham Street, Toronto M6G 2K9, Glenn and Anne's place. Together with the envelope in which it arrived, with return address of the University of Toronto Press (where Will worked as senior designer). Postmarked 11 June 1981 and addressed to Nicky Drumbolis, 63 West Lodge Avenue, Toronto, M6K 2T6.
Illustrating that Will tirelessly assumed even the most menial editorial duties for The Devil's Artisan early on. According to a note in my journal I received issues 5 and 6 together, 29 October 1982 (possibly because I neglected to renew my subscription..).

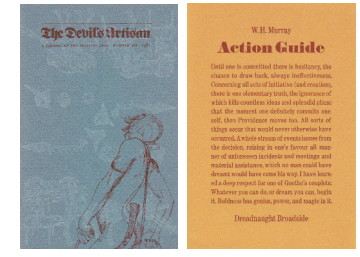
6a **The Devil's Artisan | A JOURNAL OF THE PRINTING ARTS • NUMBER SIX 1981**
32pp perfectbound in letterpress card covers; 215 × 139 × 3 mm. Offset black on cream Zephyr Laid in an undisclosed edition of 300 copies. Blue Tweedweave card covers handprinted white and brown at Dreadnaught Press, with collage images by Ludwig Zeller. Includes a report by Anne Goluska entitled 'Conservation at the Thomas Fisher Library', pp20–2; a review by Maureen Bradbury of the second volume of *Reader, Lover of Books,* pp28–30; and an ad for that book "designed by Glenn Goluska", p31.
COLOPHON "Printed and bound at The Coach House Press, Toronto"

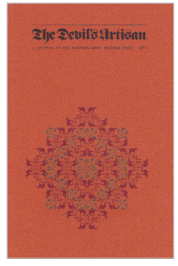
6b **W.H. Murray | Action Guide [Dreadnaught insert]**
Leaf; 157 × 107 mm. Broadside handset in Falstaff and Century Schoolbook, handprinted brown by Jim Roberts on mustard cardstock; a reset reprint of the Dreadnaught broadside originally produced on red stock, in the mid-70s.

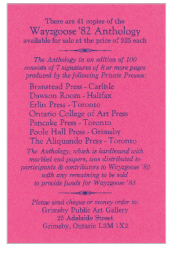
7a **The Devil's Artisan | A JOURNAL OF THE PRINTING ARTS • NUMBER SEVEN 1981 [1982]**
32pp perfectbound in letterpress card covers; 216 × 140 × 3 mm. Offset black on cream Zephyr Laid in an undisclosed edition of 300 copies. White Plainfield cover handprinted red, black and blind by Bill Poole at the Poole Hall Press in Grimsby. Includes Glenn's report, 'A Printer's San Francisco', pp17–22.
COLOPHON "Printed and bound at The Coach House Press, Toronto"
In the original envelope addressed to me at 63 West Lodge Avenue, M6K 2T6, though not postmarked (suggesting it was either delivered by Glenn or collected by me).

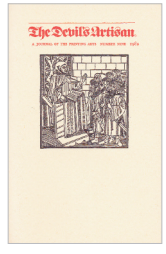
7b **A day in the life of Eric Gill, stonecutter | EG [Glenn Goluska insert]**
[4pp] leaflet handprinted red and black on cream Mohawk Superfine; 190 × 134 mm.
COLOPHON "This extract from *The Necessity of Belief* is hand- | set in 14pt Perpetua & printed on Mohawk | Superfine. Five hundred copies have been | printed to celebrate the 100th anniversary of | the birth of Eric Gill, born 22 February 1882. | Designed, composed, and printed at | imprimerie dromadaire, February 1982."

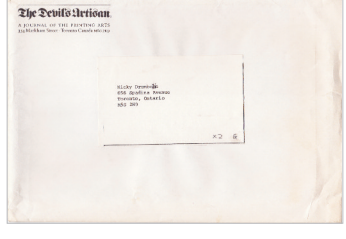












1985 BROADSIDE LIST "An extract from *The Necessity of Belief* by Eric Gill, printed to celebrate the 100th anniversary of his birth. 4 pages. 7½ by 5¼ inches. Handset in Perpetua & wood type. 500 copies printed in black & red on Mohawk Superfine. February 1982. $5.00".

7c **"The Devil's Artisan…" [Glenn Goluska insert]**
Slip; 73 × 107 mm. Subscription renewal reminder typewritten and xerographically reproduced on bond ($6.00 for three issues).

7d **THE | ALIQUANDO PRESS [Will Rueter insert]**
Sheet; 443 × 130 mm. Folded broadside price list for seven books (dated September 1981), handprinted red and black on brown Tweedweave.

8a **The Devil's Artisan | A JOURNAL OF THE PRINTING ARTS • NUMBER EIGHT 1982**
32pp perfectbound in letterpress card covers; 215 × 139 × 3 mm. Offset black on cream Zephyr Laid in an undisclosed edition of 300 copies. Siena Byronic covers illustrated with an original type-ornament design, handprinted red, green and black by Will Rueter at The Aliquando Press. The last page reproduces Glenn's ad leaf for *A Dictionary of Toronto Printers…*by Elizabeth Hulse [p32].
COLOPHON "Printed and bound at The Coach House Press, Toronto".
My copy was received 16 June 1982.

8b **"ALL | THAT IS EXCELLENT | IS AS DIFFICULT | AS IT IS RARE | SPINOZA" [Will Rueter insert]**
Broadside; 203 × 126 mm. Handset by Will in Sistina and handprinted yellow, green and pink on mustard Tweedweave.

8c **"There are 41 copies of the | Wayzgoose '82 Anthology | available for sale at the price of $25 each..." [Will Rueter insert]**
Slip; 151 × 101 mm. Handset by Will in Intertype Century Schoolbook and Monotype Goudy Old Style and handprinted black on pink bond.
None of the seven signatures in the anthology were produced by Glenn.

9a **The Devil's Artisan | A JOURNAL OF THE PRINTING ARTS • NUMBER NINE 1982**
32pp perfectbound in letterpress card covers; 215 × 139 × 3 mm. Offset black on cream Zephyr Laid in an undisclosed edition of 300 copies. Cream Byronic cover handprinted red and black by Nelson Adams at the commonplace press (possibly at Coach House), from a woodcut. Includes a report by Anne B. Goluska on the four-day 'Fine Printing Conference at Columbia University' in New York "last May" (without explicit reference to Glenn), pp20–2. Also a review by Douglas Lochhead of Elizabeth Hulse's *Dictionary of Toronto Printers…*, pp26/7.
COLOPHON "Printed and bound at The Coach House Press, Toronto".
In the original envelope addressed to me at 656 Spadina Avenue, Toronto M5S 2H9 (Alphabet Bookshop) delivered by Glenn.

9b **PAPER MADE | IN THE OCA PRINTSHOP | BY BAYLIS, JOZWIAK | AND TOMLINSON FROM | INK-BLESSED APPAREL | & DISCARDED ETCETERAS [Ontario College of Art insert]**
Sheet folded twice to form a gatefold leaflet; 217 × 127 mm (folded); 217 × 305 (unfolded). Described in the Contents as "Paper handmade and embossed by students at the Ontario College of Art, Toronto".

10a **The Devil's Artisan | A JOURNAL OF THE PRINTING ARTS • NUMBER TEN 1983**
32pp perfectbound in letterpress card covers; 216 × 140 × 3 mm. Offset black on cream Zephyr Laid in an undisclosed edition of 300 copies. Burgundy card cover handprinted silver and black by Michael Torosian at the Lumiere Press. The journal address is now 215 College Street, Apartment 248, Toronto M5T 1R1; the printed address on the envelope having been scratched out, with the new address written in beneath.
COLOPHON "Printed and bound at The Coach House Press, Toronto".
Envelope addressed to me at 656 Spadina Avenue, without postmark. The Editorial announces a rate increase to $9.00 for issues 11 through 13.

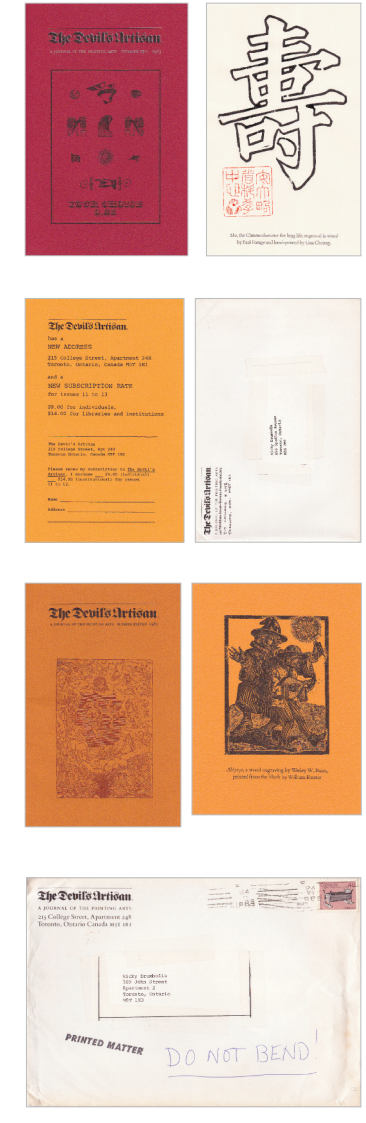
10b **"Sho, the Chinese character for long life, engraved in wood | by Paul Forage and hand-printed by Una Cheung." [Paul Forage insert]**
Leaf; 210 × 127 mm. Printed black on cream Zephyr Laid, with the printer's red monogram.

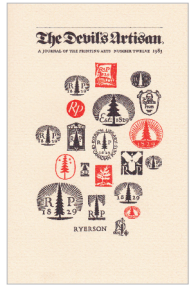
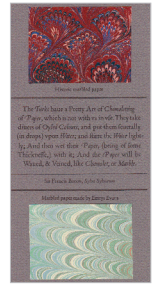
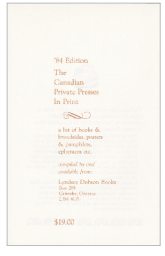
10c **"The Devil's Artisan | has a | NEW ADDRESS | ... | and a | NEW SUBSCRIPTION RATE..." [editorial insert]**
Leaf; 216 × 139 mm. Typewritten form xerographically reproduced on orange bond.

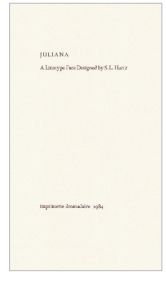
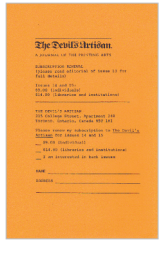
11a **The Devil's Artisan | A JOURNAL OF THE PRINTING ARTS • NUMBER ELEVEN 1983**
32pp perfectbound in letterpress card covers; 216 × 139 × 3 mm. Offset black on cream Zephyr Laid in an undisclosed edition of 300 copies. Tobacco Byronic card cover handprinted black and brick-red by Will Rueter at the Aliquando Press, from a woodblock at Massey College. Diane Egerton is now listed as an editor rather than Assistant Editor (with Paul Forage Contributing Editor). Includes Glenn's review of *Father Catich's Visit with Bill Dwiggins* (1982: Press of the Nightowl, Athens, Georgia), a small selection of letters from 1947 between W.A. Dwiggins and C. H. Griffith, vice-president of Mergenthaler Linotype, pp26/7. Largely positive, Glenn demurs: "It also bothers me [besides the obtrusive and unnecessary folios] to see such a highly individualistic designer as Dwiggins appear in the typeface of another strongly personal designer, Eric Gill. Without access to a Linotype, however, it is virtually impossible to typeset Dwiggins in one of his own faces."
COLOPHON "Printed and bound at The Coach House Press, Toronto".

11b **"Abiyoyo, a wood engraving by Wesley W. Bates, | printed from the block by William Rueter" [Wesley W. Bates insert]**
Leaf; 170 × 124 mm. Text set in Bembo and handprinted black with the block, on orange Byronic.
There is also an issue on yellow stock.

11c **"The Devil's Artisan..." [envelope]**
White bond envelope with flap at fore-edge; 165 × 241 mm. Bearing the new editorial office address, 215 College Street, Apartment 248, Toronto M5T 1R1. Offset black at Coach House Press.
Addressed to me at 169 John Street Apartment 2, Toronto M5T 1X3; postmarked 24 June 1983.



12a **The Devil's Artisan | A JOURNAL OF THE PRINTING ARTS • NUMBER TWELVE 1983**
32pp perfectbound in letterpress card covers; 216 × 140 × 3 mm. Offset black on cream Zephyr Laid in an undisclosed edition of 300 copies. Cream Strathmore Americana cover handprinted red and black by Fred Turner, from his collection of Ryerson imprints (where he worked as a printer). Includes a report by Will Rueter on 'The San Francisco ATypI [Association Typographique Internationale] Conference', pp18–22; and a review by Glenn of 'the shower-cap book', *Half Off* by Mimi Ponds (1981: Rebis Press, Oakland), which he bought while attending the third annual Summer Book Arts Workshops at California College of Arts and Crafts in Oakland (1981), pp22/3.
COLOPHON "Printed and bound at The Coach House Press, Toronto".
Envelope addressed to me at 169 John Street Apartment 2, Toronto M5T 1X3; postmarked 24 October 1983.

12b **[Marbled paper made by Emrys Evans]**
Card; 209 × 105 mm. Includes a seven-line quote from *Sylva Silvorum* by Sir Francis Bacon and two swatches of marbled paper, the first captioned 'Historic marbled paper', the second, 'Marbled paper made by Emrys Evans'. No two copies of this insert are the same. The text is set in Poliphilus and Blado by Will Rueter (presumably) and handprinted black on grey Tweedweave cardstock at the Aliquando Press, with three different swash initials and six sophisticated long "s"s.

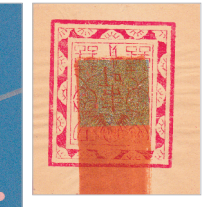
12c **'84 Edition | The | Canadian | Private Presses | In Print [Lyndsay Dobson insert]**
[2pp] leaf; 212 × 136 mm. Prospectus ad for the hardbound catalogue available from Lyndsay Dobson Books in Grimsby for $19.00; handprinted (both sides) gold on white bond, by her father Bill Poole.

13a **The Devil's Artisan | A JOURNAL OF THE PRINTING ARTS • THIRTEEN • 1984**
32pp perfectbound in letterpress card covers; 216 × 140 × 3 mm. Offset black on cream Zephyr Laid in an undisclosed edition of 300 copies. Cover set by Glenn in woodtype, Metroblack No 2, Trump Mediæval, Fette Fraktur (with alternate initial "A") and Bembo, and handprinted red and black on cream Tweedweave cardstock. Including Rod McDonald's historic introductory sketch of Cartier Book, 'Cartier Revisited'. Based on the Cartier typeface pioneered in 1966 by Carl Dair (1912–68) – the rights to which resided with Rod's employer, Mono Lino Typesetting Company Limited, 420 Dupont Street, Toronto – Cartier Book was under development long before its introduction in 1998 (in *Toronto in Print*).
COLOPHON "Printed and bound at The Coach House Press, Toronto".
Envelope addressed to me at 169 John Street Apartment 2, Toronto M5T 1X3; postmarked 19 February 1984.

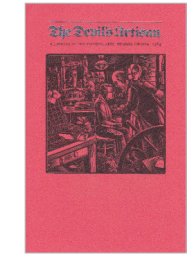
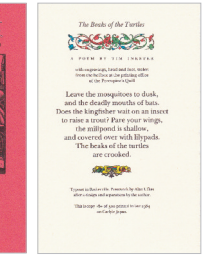
13b **JULIANA | A Linotype Face Designed by S. L. Hartz | imprimerie dromadaire 1984 [Glenn Goluska insert]**
[6pp] gatefold leaflet; 178 × 306 mm (unfolded sheet); 178 × 102 mm (folded). Set in Juliana, handprinted black on Caress Text in an undisclosed edition of 300 copies (January).

13c **The Devil's Artisan | A JOURNAL OF THE PRINTING ARTS [editorial insert]**
Leaf; 216 × 140 mm. Subscription Renewal form on orange bond, the cost for issues 14 and 15 remaining at the previous subscription rate of $9.00, but with subscriptions now reduced from three to two issues.

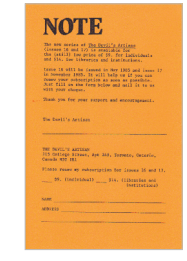
14a **The Devil's Artisan | A JOURNAL OF THE PRINTING ARTS • FOURTEEN • 1984**
32pp perfectbound in letterpress card covers; 216 × 140 × 3 mm. Offset black on cream Zephyr Laid in an undisclosed edition of 300 copies. Blue Mayfair card covers handprinted silver and black with ten dayglo orange stickers affixed; "designed and assembled by William Rueter at The Aliquando Press, Toronto."
COLOPHON "Printed and bound at The Coach House Press, Toronto".
The first of two issues with the editorial board comprising (editors) Diane Egerton, Glenn Goluska, Alan Horne and William Rueter; and (contributing editors) Paul Hayden Duensing, Paul Forage and Elizabeth Hulse.



14b **[Prayer sheet from Toronto's Chinatown – found insert]**
[2pp] joss slip; 142 × 123 mm. Woodblock image printed red on rice paper with ochre stain and gold tint.
As described by Toronto artist Annie Wong, "joss paper are sheets of spirit money and prayer folios burned as offerings to pay tribute to a generational bloodline.…Traditionally performed at home during the first and middle of the lunar month, the ritual of burning paper gifts and money engages prayer as a transaction between the living and the deceased. In an afterlife similar to the earthly world, ancestors receive goods transformed through fire in exchange for blessings.…The place for the dead in the Chinese cosmologic map is not sublime but banal. The dead need to eat, pay debts, and upgrade their iPhone models the same way the living do."

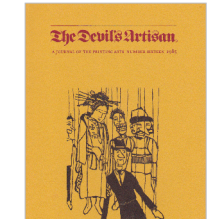
15a **The Devil's Artisan | A JOURNAL OF THE PRINTING ARTS • FIFTEEN • 1984**
32pp perfectbound in letterpress card covers; 216 × 140 × 3 mm. Offset black on cream Zephyr Laid in an undisclosed edition of 300 copies. Cherry Tweedweave card covers handprinted silver and black from a Michael McCurdy woodblock at The Porcupine's Quill in Erin (the first issue with a printed inner cover, rear). Includes a dissatisfied review by Glenn of *A Tribute to W.A. Dwiggins* (1980: Inkwell Press, New York), pp29/30.
COLOPHON "Printed and bound at The Coach House Press, Toronto".
Envelope addressed to me at 169 John Street Apartment 2, Toronto M5T 1X3, scratched out and addressed in ink, 550 Bathurst St #2, Tor M5S 2P9.

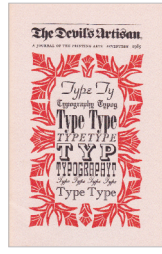


15b **The Beaks of the Turtles | A POEM BY TIM INKSTER [Alan Ufkes insert]**
Leaf; 208 × 135 mm. Broadside printed red, yellow, blue, (green) and black, with fore-edge deckled.
COLOPHON "Typeset in Baskerville. Presswork by Alan Ufkes after a design and separation by the author. This is copy [180] of 500 printed in late 1984 on Carlyle Japan."

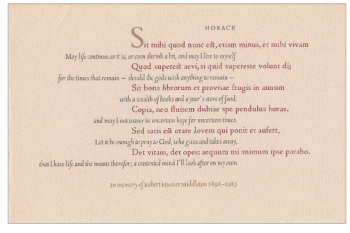
15c **NOTE [editorial insert]**
Leaf; 216 × 140 mm. Subscription renewal form xerographically reproduced on orange bond, projecting publication of issue 16 for May 1985 and 17 in November ($9 for the two).

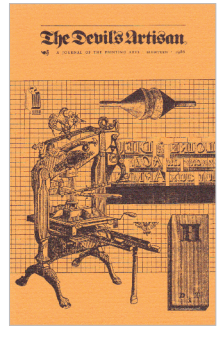
16a **The Devil's Artisan | A JOURNAL OF THE PRINTING ARTS • SIXTEEN • 1985**
32pp perfectbound in letterpress card covers; 215 × 140 × 3 mm. Offset black on cream Zephyr Laid in an undisclosed edition of 300 copies. Mustard Byronic card cover handprinted wine and black from his woodblock by George A. Walker at The Columbus St Press, Toronto.
COLOPHON "Printed and bound at The Coach House Press, Toronto".
The first issue without Paul Forage as a contributing editor.





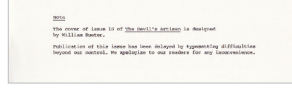
16b **"follow the follow | or ride to the on" [jwcurry insert]**
[2pp] card; 115 × 203 mm. Pencil holograph, typewritten, rubber-stamped and silkscreened green and black on white light-weight cardstock by jwcurry. An excerpt from *Sinillogical Translations* VOLUME 4: *The Sino-Korean Translations* by jwcurry and Mark Laba (ultimately published in 1987 by Underwhich Editions); with graphic by qaani lore [curry].
The insert resulted from my suggestion the year before that the editors consider alternate forms of independent press such as rubber-stamp, the dominant proponent of which was john curry. They invited me to do an article on him, submitted under the title 'The Street Passage of Handprint' (early 1985). On its rejection it was eventually published in WHaT #7 under the title, 'Industrial Sabotage issues 1 through 38' (November/December 1986). Glenn considered resigning from the editorial board over the rejection, which led to the concession for John's insert (his sole invitation). The issue of Glenn's alignment in spirit with the outsider (which additionally distinguishes much of what he chose to publish) has largely been ignored by the fine-press community. Apart from his article on Vancouver the following year (issue 18); two collaborations (issues 17 and 19) – one long in the works (17), the other a conference report co-authored with Will Rueter (19); and a cover expediently printed for the artist Laurence Hyde (21); Glenn never again contributed to the journal. Nor was he a featured printer in the future Rogues Gallery section of the journal (initiated in issue 56, with its focus on Will Rueter) until issue 75, three years after his death.





17a **The Devil's Artisan | A JOURNAL OF THE PRINTING ARTS • SEVENTEEN • 1985**
32pp perfectbound in letterpress card covers; 216 × 140 × 3 mm. Offset black on cream Zephyr Laid in an undisclosed edition of 300 copies. Light grey Byronic card cover handprinted red and black by Michael Desjardins at the Eden Press. Includes 'The Gourmet Vandercook: Printing on a Press Never Really Designed for Printing', a survey (in the works for a year) responding to ten questions about the Vandercook proof press, with nine responses by Glenn, pp3–12.
COLOPHON "Printed and bound at The Coach House Press, Toronto".
The first issue with Diane Egerton's new editorial address, 191 Albany Avenue, Toronto M5R 3C7.

17b **HORACE [Will Rueter insert]**
Landscape broadside; 139 × 215 mm. A quotation from Horace with Latin text set in Nicolas Jenson, English translation in Deepdene Italic, and Bembo initial and figures, handprinted olive, grey and wine on light grey Tweedweave. Produced "In memory of [Chicago typographer] Robert Hunter Middleton 1898–1985" without colophon or explicit printer identification.
There was also an arcane edition of 40 copies on grey Fabriano Roma paper issued for the 1985 meeting of the Typocrafters (The Aliquando Century: The First 100 Books from The Aliquando Press of William Rueter, *2008, p30:* BQ21).



18a **The Devil's Artisan | A JOURNAL OF THE PRINTING ARTS • EIGHTEEN • 1986**
32pp perfectbound in letterpress card covers; 216 × 140 × 3 mm. Offset black on cream Zephyr Laid in an undisclosed edition of 300 copies. Mustard Strathmore Americana card covers designed by Will Rueter, printed offset at Coach House. Including Glenn's 'Confessions of a Former Vancouverphobe' with postscript, pp15–21.

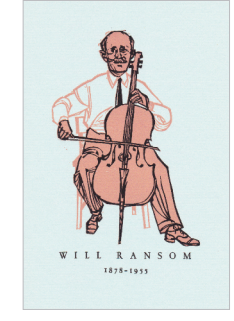
An editorial notice announces the impending retirement of founding editor Will Rueter.
COLOPHON "Printed and bound at The Coach House Press, Toronto".

18b **[wood engraving of a unicorn – Denis Milton insert]**
Leaf; 154 × 126 mm. Printed black on Caress Text, without attribution or text. According to Margaret Lock's 'Checklist of Covers and Inserts' it was printed by Denis Milton at the Prinknash Press in North York.

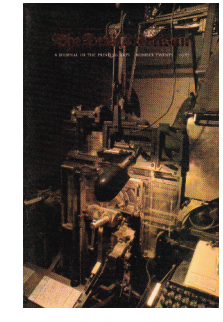
18c **Note [editorial insert]**
Bond slip; 70 × 215 mm. Xerographically reproduced typewritten apology for the issue's delay as a result of "typesetting difficulties" (which further omitted credit for the cover design, from the title-page).

19a **The Devil's Artisan | A JOURNAL OF THE PRINTING ARTS • NINETEEN • 1986**
32pp sewn in two signatures and glued in letterpress card covers; 216 × 143 × 3 mm. Offset black on cream Zephyr Laid in an undisclosed edition of 300 copies. Cream Tweedweave card cover set in LTC Garamont, handprinted rust and black by Bill Morgan at the original Lunar Caustic Press, Toronto. Includes a report by Will Rueter and Glenn Goluska on 'The Fifth American Typecasting Fellowship Conference, or, Is There Life Beyond the Hospitality Suite?' held in Indianapolis 9–12 July 1986 (though they arrived on the 10th), pp23–6.
COLOPHON "Printed and bound at The Porcupine's Quill, Inc., Erin, Ontario".
The first issue produced at Porcupine's Quill.

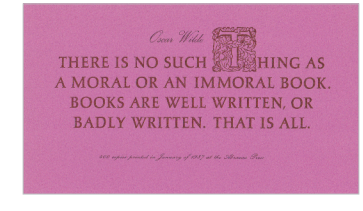
19b **WILL RANSOM | 1878–1955 [Bill Jackson and Jim Yarnell insert]**
[4pp] leaflet; 183 × 123 mm. Handprinted gold, blue and black on powder blue laid paper.
COLOPHON "The two-color linocut portrait of W.R. and his cello was done by his friend, Bill Jackson of the Four Ducks Press. Printing done by Jackson's friend, Jim Yarnell at the Oak Park Press [both from Wichita]."



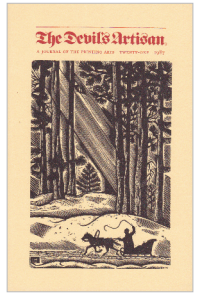
20a **The Devil's Artisan | A JOURNAL OF THE PRINTING ARTS • TWENTY • 1987**
32pp sewn in two signatures and glued in gilt-embossed photographic card covers; 216 × 140 × 3 mm. Offset black on cream Zephyr Laid in an undisclosed edition of 300 copies. Colour cover offset on Cornwall from a photograph by Stan Bevington of the linotype at Coach House Press; with title foil-stamped.
COLOPHON "Printed and bound at The Porcupine's Quill, Inc., Erin, Ontario".
The first issue without Will Rueter as editor (though he contributes a review); coinciding with the return to Canada of Fred and future contributing editor, Margaret Lock after 13 years in Australia.
EX LIBRIS *Glenn Goluska.*

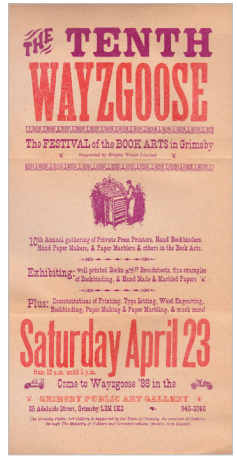


20b **Oscar Wilde [Richard Miller insert]**
Landscape card; 109 × 191 mm. A four-line quote set in Sistina, Palace Script and decorative floral initial, handprinted brown on mauve cardstock.
COLOPHON "400 copies printed in January of 1987 at the Abraxas Press" in Cavan.



20c **The Devil's Artisan | A JOURNAL OF THE PRINTING ARTS NUMBER TWENTY 1987 [upper cover]**
Sheet; 239 × 318 mm. Unfolded laminated cover press-sheet offset in colour on Cornwall at The Porcupine's Quill with title foil-stamped. Cover photograph of the linotype at Coach House Press by Stan Bevington.





20d **[linotype]**
Card; 180 × 126 mm. Cover offcut from issue 20, presumably produced at Coach House (by Stan or Glenn).
EX LIBRIS *Glenn Goluska.*

21a **The Devil's Artisan | A JOURNAL OF THE PRINTING ARTS • TWENTY-ONE • 1987**
32pp sewn in two signatures and glued in letterpress card covers; 216 × 140 × 3 mm. Offset black on cream Zephyr Laid in an undisclosed edition of 300 copies. Cream card cover handprinted wine and black from the Laurence Hyde wood engraving, by Glenn Goluska. The entire issue, save for two pages of reviews, comprises the first installment of a two-part interview with the artist, Laurence Hyde (conducted in October 1985), who had only recently died (August 1987).
COLOPHON "Printed and bound at The Porcupine's Quill, Inc., Erin, Ontario".
EX LIBRIS *Glenn Goluska.*

21b **[Laurence Hyde insert printed by Will Rueter]**
Leaf; 216 × 136 mm. Handprinted black on white bond by Will Rueter from the original wood engraving by Laurence Hyde.
The issue cover image and insert engraving are two of six illustrations from a sequence entitled 'War and Peace' (1985/6).

21c **WE APOLOGIZE FOR THE LATENESS OF ISSUE 21 [editorial insert]**
Slip; 40 × 176 mm. Xerographically reproduced typescript.

21d **THE TENTH | WAYZGOOSE | The FESTIVAL of the BOOK ARTS in Grimsby [Wayzgoose insert]**
Sheet; 395 × 203 mm. Poster announcement handset in woodtype, Gothic Special, PT Barnum, Saddlery Regular and Century Schoolbook Italic, handprinted red and mauve on newsprint (folded twice).
The festival was held Saturday 23 April 1988 at Grimsby Public Art Gallery, 25 Adelaide Street, Grimsby L3M 1X2.

22a **The Devil's Artisan | A JOURNAL OF THE PRINTING ARTS • TWENTY-TWO • 1988**
32pp sewn in two signatures and glued in letterpress card covers; 215 × 140 × 3 mm. Offset black on cream Zephyr Laid in an undisclosed edition of 300 copies. Powder blue Speckletone cover handprinted green and yellow by Glenna Munro (with woodtype borrowed from Massey College).
COLOPHON "Typeset at The Coach House Press, Toronto. | Printed and bound at The Porcupine's Quill, Inc., Erin, Ontario".
EX LIBRIS *David Kotin.*

22b **[Linocut image of a devil by Andrew Plewes – Kathleen Parle insert]**
Leaf; 215 × 136 mm. Handprinted yellow, blue and orange on cream laid stock, by Kathleen Parle at the Papadi Press.
Margaret Lock's 'Checklist of Covers and Inserts, 1980–94' identifies the paper as cream Speckletone.

23a **The Devil's Artisan | A JOURNAL OF THE PRINTING ARTS • TWENTY-THREE • 1988**
32pp sewn in two signatures and glued in letterpress card covers; 215 × 139 × 3 mm. Offset black on cream

Zephyr Laid in an undisclosed edition of 300 copies. Suede-brown Canson Mi-teintes card cover handprinted gold, red and deep brown by Jan Elsted at The Barbarian Press, Vancouver.
COLOPHON "Typeset at The Coach House Press, Toronto. | Printed and bound at The Porcupine's Quill, Inc., Erin, Ontario".
EX LIBRIS *David Kotin.*

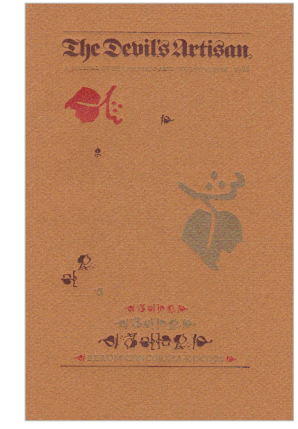
23b **LILY ON THE PATIO | For Connie Rooke. P.K. Page [Martin Wolf insert]**
Leaf; 211 × 134 mm. Broadside handset in Italian Old Style and handprinted black and yellow on pale yellow Enhance cardstock by Martin Wolf.
COLOPHON "First Edition, copyright 1988, P.K.Page | Published by Nemo Press, Courtenay, B.C., | as an insert for the Winter Issue, Number 23, | 1988, of The Devil's Artisan, Toronto, Ontario, | Three Hundred Thirty-Three Copies."

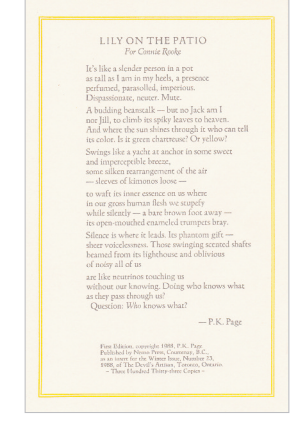
24a **The Devil's Artisan | A JOURNAL OF THE PRINTING ARTS • TWENTY-FOUR • 1989**
32pp sewn in two signatures and glued in letterpress card covers; 215 × 139 × 3 mm. Offset black on cream Zephyr Laid in an undisclosed edition of 300 copies. Grey Mayfair covers offset red, purple, grey and black with handprinted mast by Michael Uytenbogaart at M.C.Charters Company.
COLOPHON "Typeset at The Coach House Press, Toronto. | Printed and bound at The Porcupine's Quill, Inc., Erin, Ontario".
Michael was a proprietor of Umlaut Press in Maple, together with Antonia Weil, the binder of 9 Poets Printed *the same year this issue appeared.* EX LIBRIS *David Kotin.*

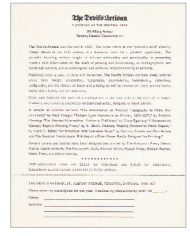
24b **PLAYING with what YOU | GOT. AN EXCURSION | into MUSTY DUSTY CASES never before seeing the | light of day at the BSP [Otto Graser insert]**
Leaf; 215 × 126 mm. An edition of 300 copies set in Gill Sans and Fellowship, handprinted black on pale yellow bond by Otto Graser at The Black Squirrel Press in Ottawa.

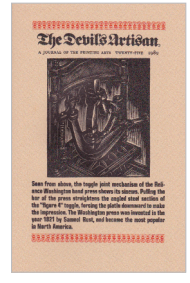
24c **The Devil's Artisan | A JOURNAL OF THE PRINTING ARTS | 191 Albany Avenue | Toronto, Ontario, Canada M5R 3C7**
Leaf; 279 × 215 mm. Subscription form and thumbnail history of the journal, concluding with 1989 rates ($12 individuals; $18 institutions). Illustrating that editor Diane Egerton had now taken over the duties of managing editor of the journal (addressed at her home).
Glenn is identified with eight others as having designed and printed past covers and inserts – although the woodblock cover by one of the eight, Laurence Hyde, was also printed by Glenn (and Hyde's woodblock insert printed by Will Rueter), the artist having died 8 August 1987 mere months prior to publication of his commemorative issue.

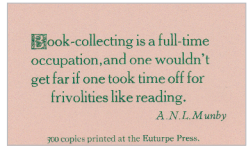
25a **The Devil's Artisan | A JOURNAL OF THE PRINTING ARTS • TWENTY-FIVE • 1989**
32pp sewn in two signatures and glued in letterpress card covers; 215 × 139 × 3 mm. Offset black on cream Zephyr Laid in an undisclosed edition of 300 copies; cover handprinted red and black by Neil Shaver at the Yellow Barn Press (1980–2005) outside Council Bluffs, Iowa.
COLOPHON "Typeset at The Coach House Press, Toronto. | Printed and bound at The Porcupine's Quill, Inc., Erin, Ontario".

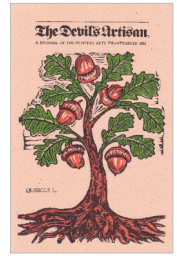












FROM MARGARET LOCK'S 'Checklist of Covers and Inserts, 1980–94', p24 *"Cover. Wood engraving of a hand-press (Reliance Washington) by John De Pol (1989), and text by Stephen O. Saxe. Both the engraving and the text were done specifically for the cover. The text was set in 18-point Eurostile Bold Condensed. The block and type printed in black, and the two rows of printers' flowers (bell) printed in orangey-red, on Strathmore Brighton Beige paper." One of the more arresting covers.*
EX LIBRIS *David Kotin.*

25b **"He | who | waits | shall | PERISH!" [Soren Madsen insert]**
Landscape broadside with five folds; 592 × 182 mm (unfolded sheet); 102 × 182 mm (folded). Handprinted turquoise and black on Japanese Chiri paper by Soren Madsen at his Mad-Ren Press in Ajax.
According to Margaret Lock's 'Checklist of Covers and Inserts, 1980–94' (p24), the edition of 290 copies was signed and numbered in pencil, though the copy in hand is not.

26a **The Devil's Artisan | A JOURNAL OF THE PRINTING ARTS • TWENTY-SIX • 1990**
32pp sewn in two signatures and glued in letterpress card covers; 215 × 139 × 3 mm. Offset black on cream Zephyr Laid in an undisclosed edition of 300 copies; cover handprinted black "on pale grey Rising Stonehenge paper" from a woodcut by Margaret Lock, at Locks' Press in Kingston.
COLOPHON "Typeset at The Coach House Press, Toronto. | Printed and bound at The Porcupine's Quill, Inc., Erin, Ontario".
EX LIBRIS *David Kotin.*

26b **"Book-collecting is a full-time…" | A.N.L. Munby [Eric Swanick insert]**
Card; 114 × 190 mm. Handprinted green on tan cardstock by Eric Swanick at the Euturpe Press in Fredericton.
COLOPHON "300 copies printed at the Euturpe Press."

27a **The Devil's Artisan | A JOURNAL OF THE PRINTING ARTS • TWENTY-SEVEN • 1990**
32pp sewn in two signatures and glued in letterpress card covers; 215 × 139 × 3 mm. Offset black on cream Zephyr Laid in an undisclosed edition of 300 copies (?); pink recycled card cover handprinted red, green and black by Michiel Oudemans at the Kingfisher Press in Fredericton (with subtitle in Goudy Old Style).
COLOPHON "Typeset at The Coach House Press, Toronto. | Printed and bound at The Porcupine's Quill, Inc., Erin, Ontario".
EX LIBRIS *David Kotin.*

27b **[self portrait – George Walker insert]**
Slip; 128 × 122 mm. A woodblock image handprinted black on handmade Japanese Hangamino paper in an edition of 277 signed pencil-numbered copies.

28a **The Devil's Artisan | A JOURNAL OF THE PRINTING ARTS • TWENTY-EIGHT • 1991**
32pp sewn in two signatures and glued in letterpress card covers; 216 × 139 × 3 mm. Offset black on cream Zephyr Laid in an undisclosed edition of 300 copies; blue Speckletone card cover handprinted dark blue by Alan Stein at the Church Street Press in Parry Sound (with subtitle in Kennerley Italic).

COLOPHON "Typeset at The Coach House Press, Toronto. | Printed and bound at The Porcupine's Quill, Inc., Erin, Ontario".
EX LIBRIS *David Kotin.*

28b **[print – Paul Hunter insert]**
Leaf; 216 × 115 mm. Linocut image of a ram-headed priestess handprinted black on grey Speckletone by Paul Hunter at The Mammoth Hall Press in Toronto, in an edition of 300 signed pencil-numbered copies.

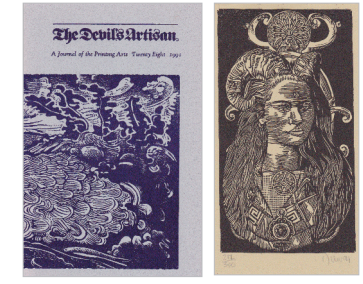
29a **The Devil's Artisan | A JOURNAL OF THE PRINTING ARTS • TWENTY-NINE • 1991**
32pp sewn in two signatures and glued in letterpress card covers; 215 × 139 × 3 mm. Offset black on cream Zephyr Laid in an undisclosed edition of 300 copies; white Mayfair card cover handprinted black by William Poole at The Poole Hall Press in Grimsby (with subtitle in Clarendon). A monograph devoted entirely to a study of 'E. J. Barker and the British Whig of Kingston' by Douglas Fetherling.
COLOPHON "Typeset, printed and bound at The Porcupine's Quill, Inc., Erin, Ontario".
EX LIBRIS *David Kotin (an editor for issues 20–34).*

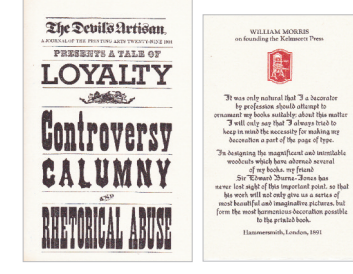
29b **WILLIAM MORRIS | on founding the Kelmscott Press [Frederick Turner insert]**
Leaf; 208 × 132 mm. Broadside handset in Washington and handprinted red and black on deckled Carlyle Japan by Fred Turner at the Conestoga Press, 27416 30th Sideroad in Clarksburg N0H 2P0 (near Thornbury). *Proprietor of Frederick Turner Canadiana Books and Art (initially at 203–2 Silver Avenue, Toronto M6R 3A2, 531-5688; and 2 Sunnybrook Road in Swansea, Toronto M6S 1G2, 769-9297), Fred returned to letterpress printing in the summer of 1982 (with a Canada Day blotter for Harbourfront) having originally been a printer at Ryerson Press. He later moved to the village of Durham on the Saugeen, opening a shop at 388 Durham Road East, N0G 1R0 (519-369-6313), where he sold books and antiques. With no press of his own, he prevailed upon others for access to type (such as Glenn and the Conestoga Press) producing posters and broadsides for Wayzgoose, the Swansea Historical Society and The William Morris Society of Canada, besides jobwork for Raymond Souster, The Japanese Paper Place, Letters Bookshop and other antiquarian bookmen.*

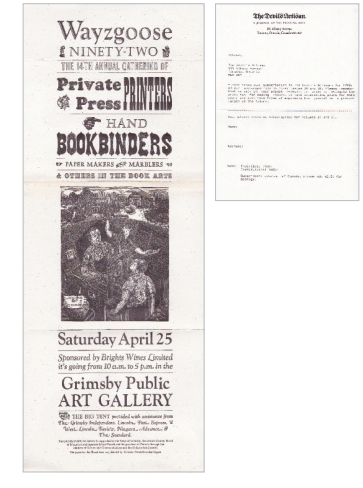
29c **RENEWAL [editorial insert]**
Leaf; 278 × 215 mm. Lineprinted Notice on Devil's Artisan letterhead (white bond), inviting subscription renewal for issues 30 and 31 (at $20).

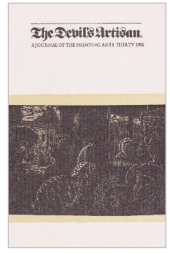
29d **Wayzgoose | NINETY-TWO | THE 14TH ANNUAL GATHERING OF | Private | Press PRINTERS | HAND | BOOKBINDERS | PAPER MAKERS AND MARBLERS | Saturday April 25 | … | Grimsby Public | ART GALLERY [Wayzgoose insert]**
Sheet folded thrice; 487 × 202 mm (unfolded); 151 × 202 mm (unfolded). Broadside printed presumably by Bill Poole, on paper "donated by Noranda Recycled Papers".

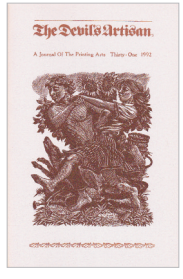
30a **The Devil's Artisan | A JOURNAL OF THE PRINTING ARTS • THIRTY • 1992**
32pp sewn in two signatures and glued in letterpress card covers; 216 × 140 × 3 mm. Offset black on cream Zephyr Laid in an undisclosed edition of 300 copies; cover woodcut by Julius Griffith handprinted black and yellow on light grey grooved stock by Will Rueter at the Aliquando Press (with subtitle in Bembo Book).

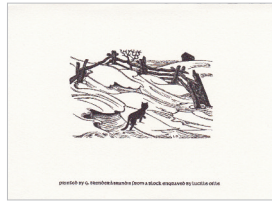


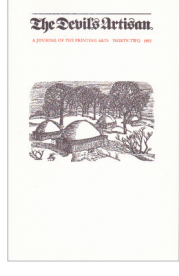












COLOPHON "Typeset, printed and bound at The Porcupine's Quill, Inc., Erin, Ontario".
EX LIBRIS *David Kotin.*

30b **[Julius Griffith / Will Rueter insert]**
Plate; 136 × 212 mm. Woodblock print by Julius Griffith entitled 'Woman at the Window', handprinted black on cream stock by Will Rueter at the Aliquando Press.

31a **The Devil's Artisan | A JOURNAL OF THE PRINTING ARTS • THIRTY-ONE • 1992**
32pp sewn in two signatures and glued in letterpress card covers; 215 × 139 × 3 mm. Offset black on cream Zephyr Laid in an undisclosed edition of 300 copies; cover printed brown on light grey Mayfair by Wesley W. Bates at the West Meadow Press in Hamilton. With every word in the cover subtitle capitalized (set in Cheltenham).
COLOPHON "Typeset, printed and bound at The Porcupine's Quill, Inc., Erin, Ontario".
EX LIBRIS *David Kotin.*

31b **KOZO [Elizabeth Eakins insert]**
Plate; 176 × 127 mm. Handprinted by Elizabeth Eakins at the Ineeda Press in Toronto, in an edition of 300 signed pencil-numbered copies. According to Margaret Lock's 'Checklist of Covers and Inserts, 1980–94' (p26), "The blocks printed in plum and green, on buff [or olive-green] somegami, a Japanese handmade paper."
Now in Creemore, Elizabeth was employed at the Japanese Paper Place at the time.

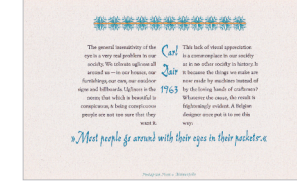
32a **The Devil's Artisan | A JOURNAL OF THE PRINTING ARTS • THIRTY-TWO • 1992**
32pp sewn in two signatures and glued in letterpress card covers; 215 × 139 × 3 mm. Offset black on cream Zephyr Laid in an undisclosed edition of 300 copies; cover woodcuts by Lucille Oille handprinted black on white Woolfitt's Limited Edition paper by Fred and Margaret Lock at the Locks' Press in Kingston (with subtitle set in Bembo Book, printed orange). Apart from 7pp of reviews and endmatter, this issue is devoted to the work of Lucille Oille (wife of Kenneth McNeill Wells).
COLOPHON "Typeset, printed and bound at The Porcupine's Quill, Inc., Erin, Ontario".
EX LIBRIS *David Kotin.*

32b **[Lucille Oille / Gerard Brender à Brandis insert]**
Plate; 140 × 189 mm. Woodcut print from an engraving by Lucille Oille, handprinted black on white mould-made Lana Royal stock by Gerard Brender à Brandis in Stratford.
CAPTIONED (in Libra): "Printed by G. Brender à Brandis from a block engraved by Lucille Oille".

33a **The Devil's Artisan | A JOURNAL OF THE PRINTING ARTS • THIRTY-THREE • 1993**
32pp sewn in two signatures and glued in letterpress card covers; 215 × 139 × 3 mm. Offset black on cream Zephyr Laid in an undisclosed edition of 300 copies; cover handprinted blue and silver on blue card by Edwin Jager in Toronto (with subtitle set in Twentieth Century).
COLOPHON "Typeset, printed and bound at The Porcupine's Quill, Inc., Erin, Ontario".
EX LIBRIS *David Kotin.*

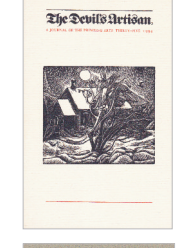
33b **ST. ROCH [Frederica Toma insert]**
Plate; 156 × 77 mm. Handprinted black and handcoloured green, brown, red and yellow, on handmade Japanese Mino paper, by Frederica Toma at the Utility Press in Toronto, in a signed, pencil-numbered edition of 300 copies.
The press is cited in the Index as Utility Grade Press. Utility Grade was established in 1983 as a record company, calving its press division shortly after, known then as Utility Grade Paper Products.

34a **The Devil's Artisan | A JOURNAL OF THE PRINTING ARTS • THIRTY-FOUR • 1994**
32pp sewn in two signatures and glued in letterpress card covers; 216 × 140 × 3 mm. Offset black on cream Zephyr Laid in an undisclosed edition of 300 copies. Cream card cover handprinted green-black, red and blind by Brian Maloney at The Massey College Press in Toronto. The subtitle on the cover is now set in Spartan rather than Bembo, while the spine marks and lower trim marks remain visible 5mm from the heel. Includes a review by Urjo Kareda of the Aliquando Press retrospective at Nancy Jacobi's Gallery (originally aired on CBC's The Arts Tonight, 12 November 1993).
COLOPHON "Typeset, printed and bound at The Porcupine's Quill, Inc., Erin, Ontario".
EX LIBRIS *David Kotin.*



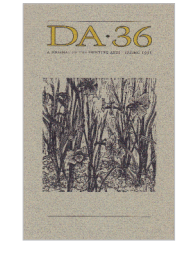
34b **Carl | Dair | 1963 | »Most people go around with their eyes in their pockets.« [Michael Tarachow insert]**
Landscape broadside; 131 × 209 mm. Set in Weiss Roman and Reiner Script, handprinted green, orange and black on light grey Strathmore laid, by Michael Tarachow at Pentagram Press in Minneapolis.
COLOPHON "Pentagram Press ⋆ Minneapolis".

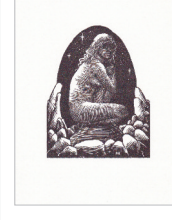
35a **The Devil's Artisan | A JOURNAL OF THE PRINTING ARTS • THIRTY-FIVE • 1994**
40pp sewn in two-and-a-quarter signatures and glued with red endleaves in illustrated card covers; 215 × 139 × 4 mm. Offset black on cream Zephyr Laid in an undisclosed edition of 300 copies; upper cover engraving by Rosemary Kilbourn offset black, with her image on the lower cover together with the subtitle and rule printed orange, at The Porcupine's Quill in Erin.
COLOPHON "Typeset, printed and bound at The Porcupine's Quill, Inc., Erin, Ontario".
EX LIBRIS *David Kotin.*

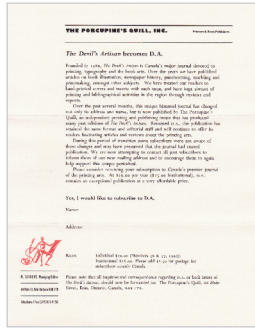


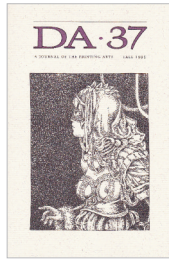
35b [Rosemary Kilbourn / Margaret Lock insert]
Plate; 189 × 137 mm. Wood engraving by Rosemary Kilbourn handprinted black on white handmade Japanese Tosa Gampi paper, by Fred and Margaret Lock at the Locks' Press in Kingston. Inserted with loose tissue-guard.

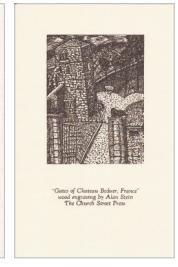
36a **D.A. 36, SPRING 1995 | A JOURNAL OF THE PRINTING ARTS**
32pp sewn in two signatures and glued in illustrated card covers (bearing a reproduction of a woodcut by Gerard Brender à Brandis); 216 × 139 × 3 mm. Offset black on cream Zephyr Laid in an undisclosed edition of 300 copies.
COLOPHON "Typeset in Trump Mediæval, printed and sewn into | signatures at The Porcupine's Quill, Inc."
The first issue with the new title; includes a 'Checklist of Covers and Inserts, 1980–94' and an 'Index of Printers for Covers and Inserts, 1980–94' both compiled by Margaret Lock. Glenn and / or his work are referred to on pages 13, 14, 15, 16, 18, 19, 22 and 29.

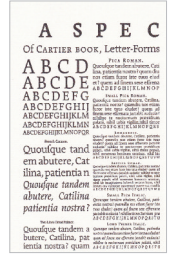












DA WEBSITE *"This number is very bibliographically weighted. It appears Diane Egerton realized her days as editor were dwindling, and she wanted very much to review her achievement(s). Fair enuf, but the issue is dry." It bears noting, Diane remained editor another five years.*
EX LIBRIS *David Kotin.*

36b **[Paul Hunter insert]**
Plate; 160 × 126 mm. Scratchboard or woodblock image of a Naiad, handprinted black on white stock by Paul Hunter (possibly with help from Leah Springate) at the Mammoth Hall Press in Toronto.

36c **The Devil's Artisan becomes D.A. [publisher's insert]**
Leaf; 278 × 215 mm. Notice offset red and black on cream Zephyr Laid publisher's letterhead announcing both the change in name and publisher.

37a **DA, A Journal of the Printing Arts | NUMBER 37, FALL 1995**
32pp sewn in two signatures and glued with purple endleaves in illustrated card covers (bearing a reproduction from a woodcut by Virgil Burnett); 215 × 139 × 3 mm. Offset black on cream Zephyr Laid in an undisclosed edition of 300 copies. Includes three indexes to the journal: 'The Devil's Artisan, A Checklist of Articles and Reports, 1980–94' (pp16–21); 'The Devil's Artisan, a Checklist of Reviews, 1980–94 (pp22–9); and 'The Devil's Artisan, a Checklist of Reviewers, 1980–94' (pp30/1); all compiled by Diane Egerton. The checklists record seven articles by Glenn in the first 19 issues of the journal, on page 18 (following two by Anne); and three reviews (in issues 11, 12 and 15) on pages 30/1.
COLOPHON "Typeset in Trump Mediæval, | printed and sewn into signatures at The Porcupine's Quill, Inc."
EX LIBRIS *David Kotin.*

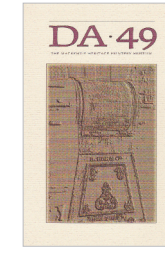
37b **[Alan Stein insert]**
Plate; 202 × 128 mm. Handprinted black on white paper by Alan Stein in Parry Sound.
CAPTION "Gates of Chateau Beduer, France" | wood engraving by Alan Stein | The Church Street Press.

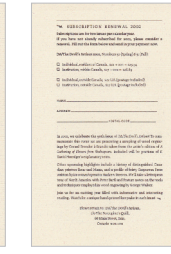
48a **DA, A Journal of the Printing Arts | NUMBER 48, SPRING / SUMMER 2001**
48pp sewn in three gatherings glued with orange endleaves in colour offset card covers ($11.00 rear); 215 × 141 × 5 mm. Offset black on cream Zephyr Laid at The Porcupine's Quill. The first issue with Don McLeod as editor, a special issue devoted to Carl Dair (who designed the first Canadian typeface, Cartier) and Rod McDonald (who perfected it, Cartier Book).
TITLE PAGE "*Editor:* Don McLeod. *Contributing Editors:* Monica Biagioli, Rebecca | Cowan, Judy Donnelly, Diane Allwood Egerton, Alan Horne, Margaret | Lock, Peter O'Brien, Randall Speller and Robert Stacey."
Glenn is mentioned in new editor Don McLeod's Editorial (p3). Don had been co-editor of the preceding issue with Diane Allwood Egerton (fall / winter 2000). This copy was generously donated by Don McLeod.

48b **A SPEC | Of CARTIER BOOK, Letter-Forms [Stan Bevington insert]**
Leaf; 212 × 133 mm. Specimen sheet of Rod McDonald's Cartier Book handprinted black on white laid Strathmore Writing paper from polymer relief plate, by Stan Bevington at Coach House (8 April 2001).

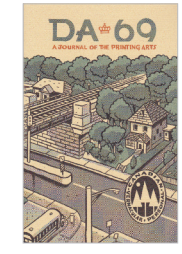
48c **A SPEC | Of CARTIER BOOK, Letter-Forms [Stan Bevington insert]**
Leaf; 273 × 184 mm. The presentation issue of the Cartier Book specimen sheet handprinted black on off-white deckled laid paper from polymer relief plate, by Stan Bevington at Coach House (8 April 2001).

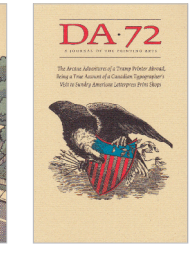
49 **DA • 49 | THE MACKENZIE HERITAGE PRINTERY MUSEUM [cover]**
Leaf; 215 × 139 mm. Offcut cover to Don McLeod's second issue as editor, issued fall 2001 with subscription renewal form verso (for issues 50 and 51), announcing a special commemorative 50th issue.



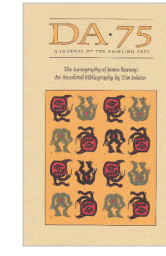


69 **DA, A Journal of the Printing Arts | NUMBER 69, FALL / WINTER 2011**
112pp sewn in seven gatherings glued with red endleaves in colour offset card covers; 214 × 139 × 10 mm. Offset black on cream Zephyr Laid at The Porcupine's Quill. Includes 'A Tribute to Glenn Goluska' (pp107–10), comprising three full-page illustrations: a portrait of Glenn by Andrew Steeves (107); and reproductions of the *Ants* prospectus (108) and cover of the first volume of *Reader, Lover of Books, Lover of Heaven* (109); followed by a full-page announcement (110) headed: "A New Typeface Designed to Honour One | of Canada's Finest Typographers | Goluska | Regular" and captioned: "Beta (October 2011) specimen of Rod McDonald's 'Goluska.'"
COLOPHON "*Editor:* Don McLeod. | *Contributing Editors:* Brian Donnelly, Judy Donnelly, | Margaret Lock, Tom Smart, Randall Speller and Andrew | Steeves".
Lacking the PB+J Press keepsake handprinted by Peter Bartl. This copy courtesy of Don McLeod.

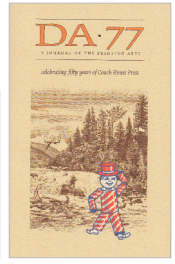


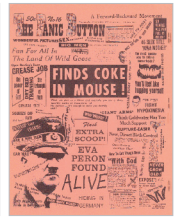


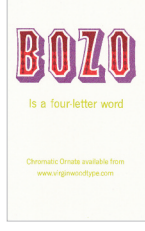
72 **DA, A Journal of the Printing Arts | NUMBER 72, SPRING / SUMMER 2013**
96pp sewn in six gatherings glued with blue endleaves in colour offset card covers; 216 × 140 × 8 mm. Offset black on cream Zephyr Laid at The Porcupine's Quill. Includes a detailed travelogue of an 8800-km roadtrip by Andrew Steeves (25 September – 16 October 2012), opening with a brief account of his acquisition of Glenn's printing equipment that May: 'The Arcane Adventures of a Tramp Printer Abroad, Being a True Account of a Canadian Typographer's Visit to Sundry American Letterpress Print Shops' (pp2–65).
COLOPHON "*Editor:* Don McLeod. | *Contributing Editors:* Brian Donnelly, Judy Donnelly, | Margaret Lock, Tom Smart, Randall Speller and Andrew | Steeves".
Seeking on-site insight into the operation and maintenance of Glenn's newly-acquired Model 31 Linotype, Andrew visited some dozen printshops, foundries and educational facilities in Canada and the States, only to discover on his return that Glenn's Linotype "had some major problems that would need to be resolved before it could function" (p63). Lacking the Gaspereau Press keepsake printed by Andrew Steeves. This copy courtesy of Don McLeod.

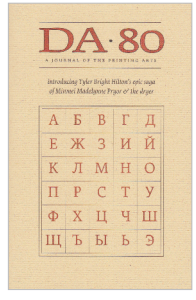


75a **DA, A Journal of the Printing Arts | NUMBER 75, FALL / WINTER 2014**
104pp sewn in seven gatherings and glued with red endleaves in colour offset card covers; 215 × 140 × 9 mm. Offset black on cream Zephyr Laid at The Porcupine's Quill (managing two OAC- and CC-funded semi-annual issues every April and December). Belatedly including 'A Rogues' Gallery of the Canadian Book and Printing Arts: Glenn Goluska' by Chester Gryski, pp92–5 (accompanied by a portrait and two illustrations).
COLOPHON "*Editor:* Don McLeod. | *Contributing Editors:* Brian Donnelly, | Chelsea Jeffery, Tom Smart, Randall Speller, Andrew | Steeves and Christine Tortora [*sic*]."









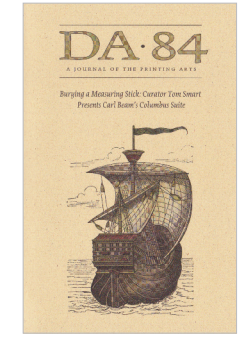
Not hard to imagine how Glenn might have felt perusing issue after issue of the journal he cofounded and sustained together with the indefatigable Will Rueter through eight underfunded and overburdened indie years, with the retrospective spotlight of the illustrious Rogues' Gallery illuminating so many before him: Will Rueter (56); Stan Bevington (57); Margaret Lock (58); Crispin and Jan Elsted (59); George Walker (60); William Lyon Mackenzie (61); Carl Dair (62); Jim Donoahue (63); Wesley Bates (64); Hugh Kane (65); Jim Rimmer (66); William Trevett (67); and Nick Kennedy (68); not to mention six more following his death: Jim Gibson (69); James Reaney (70); Louis Riel (71); Thaddeus Holownia (72); Laurie Lewis (73); and Rod McDonald (74). Not to subtract anything from these twenty standout inklings but it does seem slightly remarkable that an old hand like Glenn might not have rated a little love while here.

75b **[Aurora Uncial specimen – Richard Kegler insert]**
Leaf; 211 × 92 mm. Typeface designed by Victor Hammer in 1939 (but only cast commercially in 1993, for Wells College), handprinted black on white Canaletto Grana Grosso Cover by Richard Kegler at Wells College Book Arts Center, Aurora, New York.

77a **DA, A Journal of the Printing Arts | NUMBER 77, FALL/WINTER 2015**
96pp sewn in six gatherings glued with red endleaves in colour offset card covers; 215 × 139 × 8 mm. Offset black on cream Zephyr Laid (with full-colour frontis) at The Porcupine's Quill. A special issue "celebrating fifty years of Coach House Press" including: 'The Old Coach House Days' by Dennis Reid (pp3–8); 'Coach House Press in the 'Early Digital' Period: A Celebration' by John Maxwell (9–20); 'A Pair of Heidelberg KORDS' by Tim Inkster with help from Stan (21–38) – including a photo of Glenn (34); 'A Short Walk Around the Perimeter of a Heidelberg KORD' by Sandra Traversy (39–45); 'The Beginning of My Career' by Tim Inkster (47–53); 'The Origins of SoftQuad' by David Slocombe (54–7); an unrelated article on Alfred H. Howard by Arthur M. Smith (58–80); 'A Rogues' Gallery of the Canadian Book and Printing Arts: Nelson Adams' by Don McLeod (82/3); an article on 'The Curwen Poster Type' by Richard Kegler (86/7); and a series of five snaps from the Coach House 50th anniversary Wayzgoose on bpNichol Lane, 27 August 2015, by editor Don McLeod (89–91). Glenn is mentioned in two of the articles (pp 15 & 32).
COLOPHON "*Editor:* Don McLeod. | *Contributing Editors:* Brian Donnelly, | Chelsea Jeffery, Tom Smart, Randall Speller, Andrew | Steeves and Kristine Tortora."
The upper cover is adapted from the 1971 Coach House classic, Anthropomorphiks *by Robert Fones.*

77b **[Stan Bevington insert]**
Uncaptioned black-and-white photographic reproduction; 110 × 110 mm. Shot by Stan inside the original Coach House premises at 317 Bathurst Street in 1965, shortly after his acquisition of the Gordon Challenge treadle-press from Les Nirenberg (irrepressible guardian of The Panic Button). Presumably laserprinted.
Published six times a year at The Coexistence Candy Store, 1217 Weston Road, Toronto 15, the two depicted issues of The Panic Button are numbers 14 (1963) and 16 (1964). While their office was at the store, the presses resided at Les's house in Etobicoke, until the township disapproved. "Twenty or thirty tons of equipment, all part of the huge industrial complex that is The Panic Button" were relocated early 1963 to the basement of the store "with the help of Carl Stringer, Ernie Kapitan, Paul Harrison and Ike Davidson" (auguring the demise of yet another indie press).

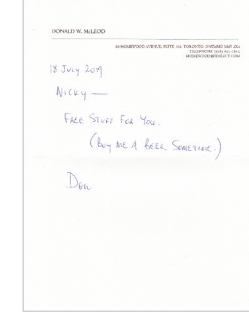
80a **DA, A Journal of the Printing Arts | NUMBER 80, SPRING / SUMMER 2017**
96pp sewn in six gatherings glued with rust endleaves in colour offset card covers; 215 × 139 × 8 mm. Offset black on cream Zephyr Laid at The Porcupine's Quill. The upper cover is illustrated with "a partial showing of an unfinished version of Rod McDonald's Cartier Book Cyrillic"; lower cover priced $12.00. Includes '*Glenn Goluska in Toronto:* An Appreciation and Annotation' by Chester Gryski, pp53–71 (with 11 illustrations).
COLOPHON "*Editor:* Don McLeod. | *Contributing Editors:* Brian Donnelly, | Chelsea Jeffery, Tom Smart, Randall Speller and Andrew | Steeves."



80b **BOZO | Is a four-letter word [Chromatic Ornate insert]**
Leaf; 203 × 127 mm. Broadside set in recut Chromatic Ornate woodtype handprinted red and mauve, and linotype News Gothic handprinted lime green on white cardstock, at the Virgin Wood Type Manufacturing Company in Rochester.

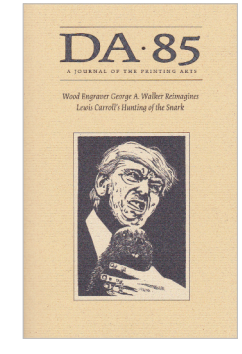
80c **Dingbats | ORNAMENTS & | fanciful initials [publisher's insert]**
Bookmark; 212 × 71 mm. Colour offset on white cardstock.

84a **DA, A Journal of the Printing Arts | NUMBER 84, SPRING / SUMMER 2019**
96pp sewn in six gatherings glued with olive endleaves in colour offset card covers; 215 × 140 × 8 mm. Offset black on cream Zephyr Laid at The Porcupine's Quill. Includes three photos by the editor from the launch of "the Canadian Fine Press Exhibit in the Kelly Library at University of St Michael's College, University of Toronto, January 22, 2019", pp91/2. The first image is captioned: "David Sylvester, president and vice-chancellor, University of St Michael's College, delivers opening remarks next to a projected image of Glenn Goluska", with Glenn's smiling face focal.
COLOPHON "*Editor:* Don McLeod. | *Contributing Editors:* Nelson Adams, | Brian Donnelly, Chelsea Jeffery, Tom Smart, Randall | Speller and Andrew Steeves."
Concluding with the epigram featured on the lower cover of each issue since number 59 (fall / winter 2006), "'Though an angel should write, | still 'tis devils must print.' | – Thomas Moore, Irish writer (1779–1852)".

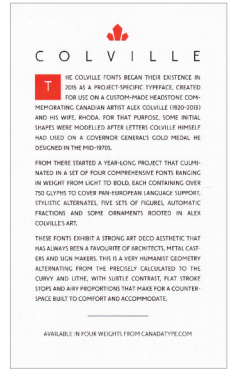


84b **Specimen of marbled paper from the collection of Jan Figurski**
Card; 178 × 115 mm. Offset in colour on white coated paper.

84c **DONALD W. McLEOD**
Sheet; 278 × 216 mm. Autograph note signed on the editor's personal letterhead dated 18 July 2019, generously presenting a copy of issue 84 (as well as the catalogue from the Goluska exhibit at Massey College).



85a **DA, A Journal of the Printing Arts | NUMBER 85, FALL / WINTER 2019**
96pp sewn in six gatherings glued with navy endleaves in colour offset card covers; 214 × 139 × 8 mm. Offset black on cream Zephyr Laid at The Porcupine's Quill. Includes an article by the publisher in which he recalls collecting an Alcuin Award for Glenn in 1985 during which Bill Hoffer, who was handing out the citations, reportedly confided that he didn't think Glenn deserved the honour.



Donald W. McLeod

Beast in the Stable at Easter

COLOPHON "*Editor:* Don McLeod. | *Contributing Editors:* Brian Donnelly, | Chelsea Jeffery, Tom Smart, Randall Speller and Andrew | Steeves [the other contributing editor from the previous issue, Nelson Adams, having died 20 September 2019]."

"*Robert Bringhurst had been very supportive, early in my career, notably when he offered the use of his home in Kitsilano for a weekend so I could afford to attend an Alcuin Society awards presentation in 1985. The event took place in an art gallery in Gastown, was sparsely attended by a few dozen bibliophiles and hosted by an irascible antiquarian dealer from Vancouver by the name of William Hoffer. My name was called. I bounded to the podium, hand outstretched. Hoffer refused to take my hand, leaned over and advised me (quietly) that I did not deserve the award he was about to present. It was certainly true that the competition in 1985 was significantly less fierce than it has become in recent years. In 1985 I had been favoured with four citations, and each time I approached the podium Hoffer took it upon himself to tell me (quietly) that the award was ill-deserved. I had also been asked to accept one additional citation on behalf of Glenn Goluska, who worked at Coach House at the time. Hoffer made a point of asking me to pass along a message to Glenn…to the effect that he didn't deserve the citation either* [*Tim Inkster, 'The Thing about Major Street', pp74/5*]."

The award ceremony was held in March 1985. Tim won for Virgil Burnett's A Comedy of Eros *(Porcupine's Quill), about which the judges commented, "Of all the submissions in the prose category, this came closest to traditional prose material and design, not relying on illustrations or other design elements (for example, rules)." Glenn won second prize for* Inner Necessities: The Letters of David Jones to Desmond Chute *Edited and introduced by Thomas Dilworth (December 1984: Anson-Cartwright Editions), which has no rules but does include three illustrations. The comment from the judges was, "An extremely well-produced book; very well printed and bound. Design also very good. One judge* [*Crispin Elsted*] *felt it should receive first place* [*Amphora 59, March 1985, 'Catalogue of Winners', p2*]." *The two who voted for Tim were Reinhard Derreth and Ron McAmmond. He also won first prize in poetry for* Double Tuning *by Robert Finch (Porcupine's Quill); second in the "other" category for* The Very Best of the Baker Street Bistro *(Porcupine's Quill); and was a runner-up in the juvenile category for* The Boy with an R in His Hand *by James Reaney (Porcupine's Quill).*

Tim accounts for Hoffer's attitude by pointing out that "he had an aversion to publishers (PQL and CHP, for two) who he felt had been tainted by Canada Council funding [*p75*]*". This might account for his disdain for the four Porcupine's Quill awards but not Glenn's design of a book published by Bill's antiquarian bookseller colleague and unsubsidized independent publisher, Hugh Anson-Cartwright. Moreover, Glenn hadn't worked at Coach House for the past four years. Add to that the fact that Bill engaged Glenn to design* 10 Poems *by Norm Sibum shortly after this (completed November 1985) and it's hard to reconcile the reported comment.*

85b **COLVILLE | … | AVAILABLE IN FOUR WEIGHTS FROM CANADATYPE.COM**
Leaf; 206 × 123 mm. Specimen of a typeface styled by Patrick Griffin after designs by artist Alex Colville, offset black and magenta on duplex semi-coated white card.

85c **Dingbats | ORNAMENTS & | fanciful initials [publisher's insert]**
Bookmark; 213 × 70 mm. Colour offset on white cardstock.

ARCHITECTURE / RESEARCH / CRITICISM (1990)

1 **Spring 1990 Vol. 1 No. 1 £2.00 $3.75 | a/r/c | ARCHITECTURE / RESEARCH / CRITICISM [upper cover]**
Sheet; 331 × 466 mm. Untrimmed folded press-sheet of the cover (with cropmarks), offset black on semi-gloss paper at Coach House Press. The cover of the first issue for comparison, to illustrate Glenn's refinements in the second issue.

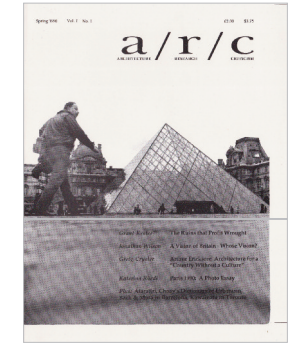
2 **a/r/c | ARCHITECTURE / RESEARCH / CRITICISM | volume 1 number 1 | SPRING 1990 [mast]**
[40pp]: [ii], 38; stitched in photographic card covers; 278 × 215 mm. A quarterly magazine edited by Catherine Harrington and Greig Crysler, published by Atlas of the City Publications, 15B Sullivan Street, Toronto M5T 1B8; ISSN 1180-0933. Produced at Coach House Press.
An edition of 498 copies in corrected cover (and 19 in first cover) trimmed by me Monday 26 March 1990.

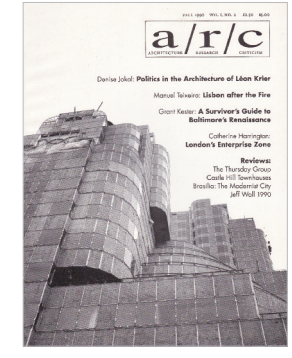
3 **a/r/c | ARCHITECTURE / RESEARCH / CRITICISM | VOLUME ONE, NUMBER ONE [*sic*] FALL 1990**
Twenty-four leaves coated stock (comprising 48pp), loose in trimmed photographic card covers; 318 × 214 mm (sheets); 305 × 222 mm (folded cover). Bindery setup proof of the second issue of the journal, collated 2 November 1990. The first issue with Glenn as Art & Production Director.

4 **a/r/c | ARCHITECTURE / RESEARCH / CRITICISM | VOLUME ONE, NUMBER ONE [*sic*] FALL 1990**
48pp coated stock, perfectbound in photographic card covers (priced £2.50 and $5.00 on face); 332 × 223 mm. Untrimmed bindery proof of the second issue of this short-lived quarterly (numbered VOL. 1, NO. 2 on cover); but the first with Glenn as Art & Production Director (explaining the cover error). Edited by Greig Crysler (Toronto) and Catherine Harrington (London) and published with ISSN 1180-0933 by Atlas of the City Publications, 15B Sullivan Street, Toronto and 43 Penton Place, London SE17. Produced at Coach House Press 5 November 1990 in an undisclosed edition of 450 copies.

5 **a/r/c | ARCHITECTURE / RESEARCH / CRITICISM | VOLUME ONE, NUMBER ONE [*sic*] FALL 1990**
48pp coated stock, perfectbound in photographic card covers (priced £2.50 and $5.00 on face); 279 × 216 mm. The second issue of this short-lived quarterly (numbered VOL. 1, NO. 2 on cover); but the first with Glenn as Art & Production Director (explaining the cover error). Edited by Greig Crysler (Toronto) and Catherine Harrington (London) and published with ISSN 1180-0933 by Atlas of the City Publications, 15B Sullivan Street, Toronto; and 43 Penton Place, London SE17. Designed by Glenn in Quark 1 on a Macintosh, produced at Coach House Press 5 November 1990 in an undisclosed edition of 450 copies.
The first copy bound, with spine white (2 November); plus a second copy with cover image wrapped on spine (as intended). While I'm not sure if Glenn continued as Art Director for issues 3 and 4, the design company listed for Number 5 (1994/5) is Atlanta Art & Design Inc (with typesetting at Moveable Type).

SIDEBAR linotype machine and Gordon Challenge treadle press at Coach House by Shelley Freeman (1975).





Education

1981 Advanced Letterpress, California College of Arts and Crafts, Oakland, California
1973 Editing, Book Design, Typography; University of Chicago
1971 MA (Modern Lang. & Lit.), University of Toronto
1969 BA (Modern Lang. & Lit.), University of Toronto

Collections

Cooper-Hewitt National Design Museum, New York
Massey College Library, Toronto
Metropolitan Toronto Reference Library
National Library of Canada
North York Public Library, Willowdale
Northwestern University Library
San Francisco Public Library
The Thomas Fisher Rare Book Library, Toronto
University of Alberta Library

Memberships

Alcuin Society, Vancouver
American Institute of Graphic Arts
American Typecasting Fellowship
Typocrafters

Articles and Reviews by

1986 'Confessions of a Former Vancouverphobe.' *The Devil's Artisan,* Toronto, no. 18, 1986.
1984 'The Book Arts in Canada.' *Craft International,* New York, October 1984, and reprinted in *Amphora* 59, Vancouver, March 1986.
1981 'A Printer's San Francisco.' *The Devil's Artisan,* no. 7, 1981.
1981 'A Linotype for the Home.' *The Devil's Artisan,* no. 4, 1981
1980 'Stalking the Elusive Wood Type.' *The Devil's Artisan,* no. 1, 1980.

Selected Articles and Reviews about

2002 Web Site: The National Library of Canada – *Canadian Private Presses – imprimerie dromadaire* (www.nlc-bnc.ca/presses/t15-540-e.hmtl)
1990 Elsted, Crispin. Book review in *Fine Print,* July 1990, pp. 91–92.
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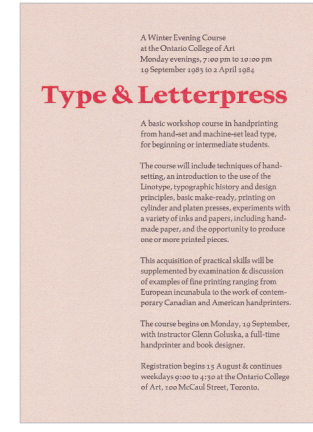
1986 Mason, Roger Burford. 'The Private Press in Canada.' *Albion* 29, Hertfordshire, uk, Summer 1986, pp. 21–22.
1985 curry, jw. 'Organic Typography.' *Mondo Hunkamooga,* no. 4, May 1985, pp. 10–11.
1985 Elsted, Crispin. 'Private Press Profile.' *Amphora* 62, Vancouver, December 1985, pp. 20–23.
1983 Walkup, Kathy. 'Second Annual Broadside Roundup.' *Fine Print,* July 1985, pp. 140–41.
1981 Kotin, David & Marilyn Rueter. *Reader, Lover of Books: Volume 2.* Willowdale: North York Public Library, 1981, pp. 42–43.
1981 Slopen, Beverley. 'Book World.' The Montreal *Gazette,* 19 September 1981, p. 27; and *The Toronto Star,* 20 September 1981, p. c11.
1980 Dunlop, Paul. 'In Praise of that Noble Old Art.' *Graphic Monthly,* Toronto, November 1980, pp. 5–10.
1980 Rueter, Marilyn. 'The Private Press in Canada.' *Sticks and Stones: Some Aspects of Canadian Printing History.* Toronto: Toronto Typographic Association, 1980, pp. 109–11.
1979 'After Hours.' *Metropolitan Toronto Library Board News,* March/April 1979, p. 7.z
1979 Barber, John. 'Carrying Gutenberg's Torch.' *Fanfare,* The *Globe and Mail,* Toronto, 23 June 1979, pp. 8–9.
1978 Kotin, David & Marilyn Rueter. *Reader, Lover of Books: A Catalogue.* Willowdale: North York Public Library, 1978, p. 52.

1 **Type & Letterpress**
Broadside; 244 × 165 mm. Set in Palatino and Trump Mediæval Extra Bold, handprinted red and black on camel-coloured Mayfair. A prospectus produced mid-summer in an undisclosed edition of 100 copies.
OUTLINING "A Winter Evening Course | at the Ontario College of Art | Monday evenings, 7:00 pm to 10:00 pm | 19 September 1983 to 2 April 1984 | … | The course begins on Monday, 19 September, | with instructor Glenn Goluska, a full-time | handprinter and book designer. | Registration begins 15 August & continues | weekdays 9:00 to 4:30 at the Ontario College | of Art, 100 McCaul Street, Toronto."


A Winter Evening Course
at the Ontario College of Art
Monday evenings, 7:00 pm to 10:00 pm
19 September 1983 to 2 April 1984

Type & Letterpress

A basic workshop course in handprinting from hand-set and machine-set lead type, for beginning or intermediate students.

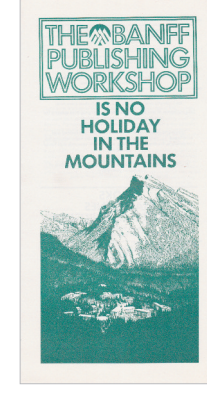
The course will include techniques of hand-setting, an introduction to the use of the Linotype, typographic history and design principles, basic make-ready, printing on cylinder and platen presses, experiments with a variety of inks and papers, including hand-made paper, and the opportunity to produce one or more printed pieces.

This acquisition of practical skills will be supplemented by examination & discussion of examples of fine printing ranging from European incunabula to the work of contemporary Canadian and American handprinters.

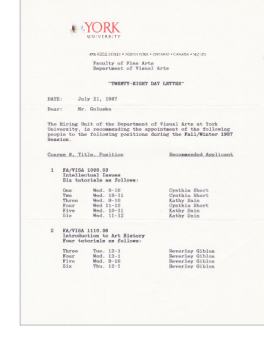
The course begins on Monday, 19 September, with instructor Glenn Goluska, a full-time handpriester and book designer.

Registration begins 15 August & continues weekdays 9:00 to 4:30 at the Ontario College of Art, 100 McCaul Street, Toronto.

2 THE BANFF | PUBLISHING | WORKSHOP | IS NO | HOLIDAY | IN THE | MOUNTAINS [cover]
[6pp] gatefold leaflet; 280 × 433 mm (sheet); 280 × 145 mm (folded). A prospectus of course outlines for the fourth annual series of workshops, designed at Dreadnaught and offset green on off-white stock, as an insert for the February 1984 issue of Quill & Quire.
Scheduled 13–24 August 1984, the 'Books' workshop boasted 18 faculty, while 'Magazines' (3–14 September) had 14. 'Computers in Publishing' (27–31 August) however, had just two: Yuri Rubinsky and Stan Bevington – very shortly cofounders (with David Slocombe) of SoftQuad, established the same year (though not yet acknowledged in their descriptions). Historically, this was the year Apple launched the Macintosh – the first affordable personal computer with integral graphical-user-interface. Founder (1981) & Director of the programme was Yuri Rubinsky (1952–96), with Dreadnaught Press pilot Robert MacDonald, Associate Director. Two years later they would collaborate on a short-lived satirical news magazine entitled Yorker (1986), with Robert, Publisher and Creative Director, and Yuri, Editor (under the pseudonym Malcolm MacRury). Rounding out the brood of Huron Street printers & publishers, the Workshop Coordinator in Banff was Holley Ballard (1943–2015), soon to become Mrs Rubinsky (1984). Invited by Robert, Glenn (yet another Huron denizen) would teach 'Design for Publishing' at three future annual sessions of the Publishing Workshop (1987–9).
ACKNOWLEDGEMENTS *"The Banff Publishing Workshop gratefully | acknowledges the participation of the fol- | lowing corporations in providing equipment and demonstrations: | apple computer inc. | 3M | Some textbooks have been generously pro- | vided by Prentice-Hall Canada and Friesen | Printers."*
"Last winter, the Banff Publishing Workshop announced that it had moved its Ontario-based courses to the School of Continuing Studies at the University of Toronto, where the programs will be jointly administered by the two bodies. As well as offering week-long courses in magazine and book editing, the Toronto Publishing Workshop will conduct a hands-on session in design for publishing (May 12 to 18), concentrating on the design and production of publications and related promotional materials. The deadline for applications was February 1989. Further admissions will be made according to availability. For more information, contact: Elizabeth Wilson, The Toronto Publishing Workshop, 696 Yonge Street Suite 606, Toronto, M4Y 2A7 (416-924-1143)." –Applied Arts Quarterly 13 (4:1 spring 1989), p10.



3 YORK UNIVERSITY | MEMORANDUM
Leaf; 279 × 215 mm. Gestetnered memo from Pam Barron concerning Class Polls for 1985/6.
Glenn taught at York from 1984 to 1989.


YORK
UNIVERSITY

Faculty of Fine Arts
Department of Visual Arts

"TWENTY-EIGHT DAY LETTER"

DATE: July 21, 1987

Dear: Mr. Goluska

The Hiring Unit of the Department of Visual Arts at York University has recommended the following persons as teaching people to the following positions during the Fall/Winter 1987 Session.

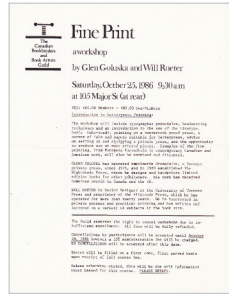
Course No. Title, Position — Recommended Applicant

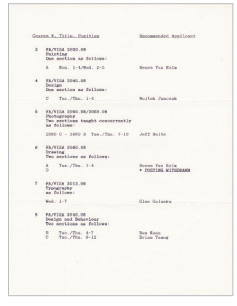
1 FA/VISA 1000.00
Introduction to Design
Six tutorials as follows:

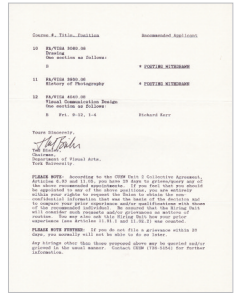
One Wed. 9-12 — Cynthia Short
Two Wed. 12-3 — Cynthia Short
Three Wed. 3-6 — Cynthia Short
Four Wed. 6-9 — Cynthia Short
Five Wed. 12-3 — Kathy Dain
Six Wed. 3-6 — Kathy Dain

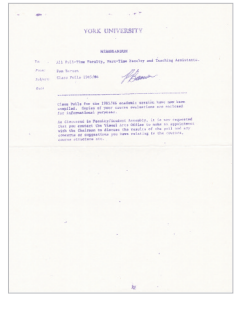
2 FA/VISA 1110.00
Introduction to Art History
Four tutorials as follows:

Three Tue. 12-3 — Beverley Gibion
Four Tue. 3-6 — Beverley Gibion
Five Wed. 9-12 — Beverley Gibion
Six Thu. 12-3 — Beverley Gibion


Fine Print
workshop
by Glen Goluska and Will Rueter
Saturday, October 25, 1986 9:30 a.m.
at 105 Major St (at rear)






YORK UNIVERSITY

4 **Fine Print | a workshop | by Glenn Goluska and Will Rueter | Saturday, Octber [*sic*] 25, 1986 9:30 am | at 105 Major St (at rear)**
Leaf; 279 × 216 mm. A workshop largely for members of The Canadian Bookbinders and Book Artists Guild, billed as an "Introduction to Letterpress Printing". Set by Will Rueter in Baskerville with typewritten text, thermographically produced on white bond CBBAG letterhead. The fee was $60 for members, $80 for non-members, with cancellation deadline, 18 October.

5 **TWENTY-EIGHT DAY LETTER**
Leaf; 279 × 215 mm. Typed letter to "Mr Goluska" on two-colour York University letterhead (dated 21 July 1987), listing those recommended for teaching positions during the fall / winter 1987 Session in the Faculty of Fine Arts and Department of Visual Arts.

6 **[TWENTY-EIGHT DAY LETTER, leaf 2]**
Leaf; 279 × 215 mm. Glenn is listed as the recommended applicant for 'FA / VISA 3013.08 Typography' scheduled for Wednesdays from 1:00 to 7:00.

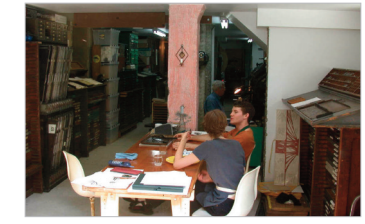
7 **[TWENTY-EIGHT DAY LETTER, leaf 3]**
Leaf; 279 × 215 mm. Signed by Ted Bieler, Chairman of the Department of Visual Arts at York. Glenn's position at York made him a member of CUEW (the Canadian Union of Educational Workers).
CUPE Local 3903 (known until 1980 as the Graduate Assistants' Association) represented sessional lecturers and teaching assistants – one of the first graduate employee unions to receive certification by a Labour Relations Board on the continent. Interesting to note that the name 'Bieler' is cognate with (and perhaps distantly related to) 'Biel', the surname of Glenn's paternal grandmother.

8 **'Glenn Goluska' by John Burns**
A brief article concerning Glenn's impending lecture, posted on the Georgia Straight website, 23 March 2006.
TEXT *"We spend so much time fretting over the content of the damn things; let's spare a thought for the look of them as well. Glenn Goluska trains three decades of experience on his upcoming lecture* Lead, Wood, and Laser: 30 Years of the Book, Design & Typography. *Cosponsored by the Alcuin Society and host venue the Vancouver Museum, this 7 p.m. event next Thursday (March 30) should touch on Goluska's stints at groundbreaking Toronto publisher Coach House Press, at the Canadian Centre for Architecture, where he designed exhibition catalogues and posters, and at Imprimerie Dromadaire, which Goluska has run off and on since 1975. As if that weren't enough,* The Elements of Typographic Style *guru Robert Bringhurst introduces. To reserve, call 604-734-7368."*

9 **Conferences – UQAM School of Design**
Four conferences in two days at the UQAM School of Design, 1440 Sanguinet Street (corner Ste-Catherine), Montréal, in room DE-2250:
Monday 30 April 2007 at 13.00 – Bernard Ropa, architect
Monday 30 April 2007 at 18.00 – Glenn Goluska, typographer
Tuesday 1 May 2007 at 13.00 – Lucile Soufflet, industrial designer
Tuesday 1 May 2007 at 18.00 – Karel Martens, designer

SOURCE *Bruno Ferron, VP Communications, Student Cluster for Architecture. There was either an ad or flier promoting the conferences, issued 18 April 2007.* LACKING.

10 **[workshop]**
Audrée Lapierre lists a letterpress workshop with Glenn Goluska in 2007 on her website *audreelapierre.com.* INTRO *"I specialize in information design, infographics and user interface and love print and illustration projects as well. Currently the creative director at FFunction, a data visualization company. I also lead Min, a project management software for digital agencies." As she received her degree in graphic design from Université du Québec à Montréal the following year (2008), Audrée may be referring to Glenn's appearance there 30 April 2007.*



Atelier dromadaire with Glenn at the keyboard behind two students

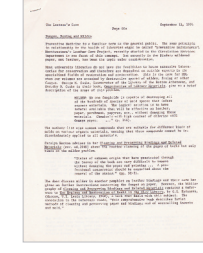
WHILE he definitely knew his stuff, Glenn taught – and continues to teach – by example. Imaginative and meticulous, yet his visions of order and disorder remain inspiring as much if not more for the exemplary joy of their composition as for their effect. Far from competitive, his sense of design was something he took delight (and pride) in sharing with the world. Intellectually acute but motivated more by intelligence. And as everyone who met him knows, a super nice guy.

BARCODES

WITH the establishment of The Nightshade Press (1981) Glenn grew increasingly interested in barcode design, periodically showing me examples he particularly liked. Coincidentally, the first product scanned for barcode was a pack of Chicago-based Wrigley's gum, 26 June 1974 (his 27th and final birthday in Chicago). I'm not aware that he ever created barcodes himself, but here are a few appended snips illustrating the possibilities.

1 CHAMPION PAPERS | BUSINESS PAPERS | IMAGINATION [cover]
[48pp] with several foldouts and fold-ins, stitched in die-cut Kromekote card covers; 256 × 297 mm. Bond paper sample book from Champion Papers Inc, Knightsbridge, Hamilton Ohio, offset in colour throughout. Produced in 1963, coded NLB-1015, priced $7.50.

2 **The Lantern's Core September 11, 1974**
Three leaves printed recto comprising pages 6–8, stapled upper left (issued thus); 279 × 215 mm. A typewriter-set circular for students at Northwestern University Library addressing 'Fungus, Foxing and Mildew' "from the notebook of Peg Leymaster, Mender"; together with brief notices from Patrick Quinn regarding Archive staff, & Susan Knox on the impending publication of the new user's guide, *Northwestern University Library: A Guide.*
A rare survivor from Glenn's employ at Northwestern Library.

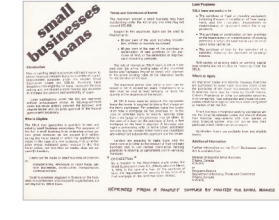


3 COLOPHON
Leaf printed recto; 279 × 215 mm. Photocopy of the colophon from an undisclosed 1976 book from the Scarlet Ibis Press: "This book was designed, set in Electra type, and 400 copies were printed | on Curtis Tweedweave by Robert Weigel at his private press. The type was | set on an old Model 8 Linotype discarded after 50 years of constant use by | the Daily Pantagraph in Bloomington, Illinois. The machine was unedu- | cated in the ways of book work having previously produced only 11 and 14 | pica newspaper lines. Its jaws and other parts were correspondingly worn | and its mouthpiece was choked with oxides of metal. At first it rebelled at | its new task of casting 25 pica slugs. Intermittently during the setting it | would quit completely and sometimes spew molten metal over everything | as tangible evidence of its impatience. But, as if to celebrate the 90th anni- | versary of the introduction of its ancestor in 1886, it completed its task with | distinction." NOT DEPICTED.
Glenn has written the name of the press beneath the text, in red ink.

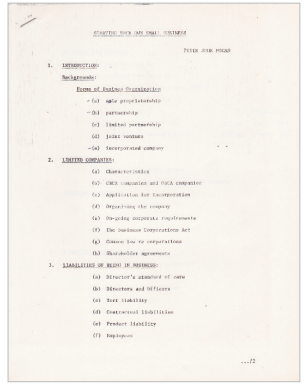
4 **Forms of doing business | in Canada – | their advantages and disadvantages**
Four leaves printed recto, stapled upper left; 279 × 215 mm. With references to changes in business tax provisions proposed in the Federal Budget of 31 March 1977, "not yet law".
Including one annotation in Glenn's hand.

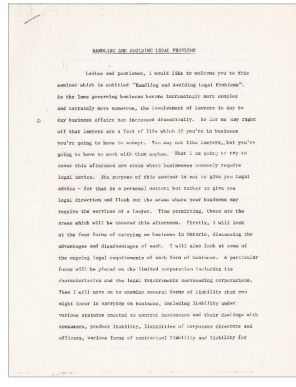
5 **Financing… | one of the first things | to think about!**
14 leaves printed recto, stapled upper left; 279 × 215 mm. Produced by the Royal Bank of Canada.
With two annotations by Glenn.

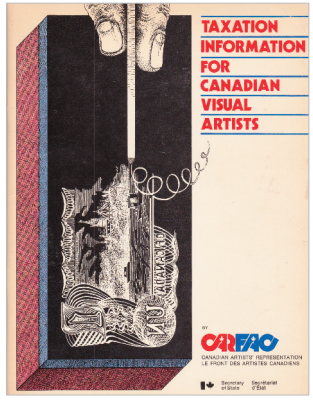
6 **small | business | loans**
Leaf printed recto; 279 × 215 mm. Issued by the Minister of State for Small Business, Ottawa K1A 0H5. Referring to "a revision to the Regulations made under the Small Business Loans Act, effective March 1, 1978".
EX LIBRIS *Glenn Goluska.*



7 STARTING YOUR OWN SMALL BUSINESS | PETER JOHN MOGAN
Three leaves printed recto, stapled upper left; 279 × 215 mm. Nine-part synopsis of a seminar Glenn apparently attended (with one annotation on page 2).







8 **HANDLING AND AVOIDING LEGAL PROBLEMS**
31 leaves printed recto, stapled upper left; 279 × 215 mm. The substance of a seminar apparently attended by Glenn in 1978 (presumably by Peter John Mogan).

9 **SOME GOOD BOOKS ABOUT SMALL BUSINESS [together with] Recommended Books**
Two loose leaves printed recto; 279 × 215 mm. NOT DEPICTED.
EX LIBRIS *Glenn Goluska.*

10 **TAXATION INFORMATION | for | CANADIAN VISUAL ARTISTS | by | CANADIAN ARTISTS' REPRESENTATION | Le Front Des Artistes Canadiens | Published by | Research and Statistics Directorate | Arts and Culture branch | Secretary of State Department | Ottawa, 1978**
[80pp] stitched in illustrated card covers; 278 × 215 × 5 mm. Bilingual dos-à-dos guide produced for the Minister of Supply and Services Canada, catalogue number S2-59/1978; ISBN 0-662-01538-X. The English portion comprises [38pp] foliated [i], iv, [i], 32; the French [42pp] foliated [i], v, 36.
Established in 1968 at the instigation of London artist Jack Chambers, CARFAC instituted guidelines of fair compensation for the use of work by artists. This guide, which appeared the year Jack died (13 April 1978), was essential for alien residents such as Anne and Glenn whose first commercial offering was completed that June, The Cry of Distant Ants. *For example, under the section regarding 'Works of Art as Gifts' (pp8/9), they would discover that the value of a gift of art must be claimed as income by the artist. Impending citizenship made Anne and Glenn more diligent in researching conditions for the establishment of a Canadian business in the arts, unlike so many domestic artists blind to red tape.*

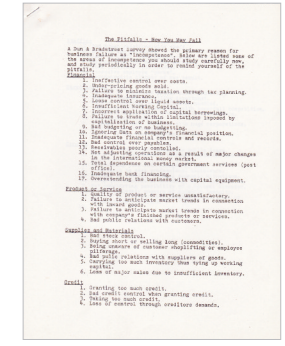
11 **THE PITFALLS – HOW YOU MAY FAIL**
Two leaves printed recto, stapled upper left; 279 × 215 mm.
EX LIBRIS *Glenn Goluska.*

12 **'Table | Hopping | A world of delicious variety for | those who discover | the Toronto ethnic takeout scene'**
Four loose leaves printed recto; 280 × 216 mm. Photocopy of an uncredited article from Toronto Calendar Magazine (August 1979) with photos of Chinese-bun heaven, the Yung Sing Pastry Shop on Baldwin Street, and Lisbon Bakery in Kensington Market (now Wanda's Pie in the Sky). NOT DEPICTED.

13 **CHONG STAR HOUSE – Take Out Menu | 418 Spadina Ave, Toronto, Ont. | Tel: 598-1325**
Leaf; 279 × 215 mm. With ink note verso (in Anne's hand?): "Fang Kwng | Mrs. Fong | 922-5690". NOT DEPICTED.
This place was five doors south of Daniel's Art Supplies, sole inner-city distributor of Fabriano paper.

14 **CRAFT PRINTING – | A PHILOSOPHY AND TECHNIQUE**
Leaf printed recto; 279 × 215 mm. Photocopy from an undisclosed source of "excerpts from a forthcoming book entitled *Printing Poetry* by Clifford Burke". A sequel to the author's *Printing It!* (1972: Ballantine Books), *Printing Poetry: A Workbook in Typographic Reification* (produced by Clifford at his Cranium Press) was issued by Scarab Press in 1980. NOT DEPICTED.
More than half the printrun of 2000 copies was eventually destroyed. Clifford currently runs Desert Rose Press, Box 50, San Jose, NM 87565 together with Virginia Mudd (whom he met after she'd read Printing Poetry*).*

15 “MINDING YOUR OWN BUSINESS” | PAMPHLET SERIES
Leaf printed recto; 279 × 215 mm. An order form from the Federal Business Development Bank, Management Services, Box 6021, Montreal H3C 3C3 (coded at foot, 12/79).
EX LIBRIS *Glenn Goluska.*


The Pitfalls - How You May Fail

A Dun & Bradstreet survey showed the primary reason for business failure as "incompetence". Below are listed some of the pitfalls you should recognize and study carefully now, and study periodically in order to control yourself of the pitfalls.

Management
1. Ineffective control over costs.
2. Under-pricing goods sold.
3. Failure to minimize taxation through tax planning.
4. Inadequate insurance.
5. Poor credit and liquid assets.
6. Insufficient working Capital.
7. Incorrect application of capital borrowings.
8. Over-expansion of fixed assets/inventories beyond by capitalization of borrowings.
9. Bad budgeting or no budgetting.
10. Ignoring facts on company's financial position.
11. Inadequate financial controls and records.
12. Poor sales analysis.
13. Receivables poorly controlled.
14. Not adjusting operations as a result of major changes in the economy or industry markets.
15. Total dependence on certain government services (post office).
16. Inadequate bank financing.
17. Overextending the business with capital equipment.

Product or Service
1. Quality of product or service unsatisfactory.
2. Failure to anticipate market trends in connection with inward goods.
3. Failure to anticipate market trends in connection with outward finished products or services.
4. Bad public relations with customers.

Supplies and Materials
1. Poor stock control.
2. Buying and selling long (commodities).
3. Being unaware of customer shoplifting or employee pilferage.
4. Poor supplier relations with suppliers of goods.
5. Carrying too much inventory thus tying up working capital.
6. Loss of major sales due to insufficient inventory.

Credit
1. Granting too much credit.
2. Bad credit control when granting credit.
3. Taking too much credit.
4. Loss of control through creditors demands.

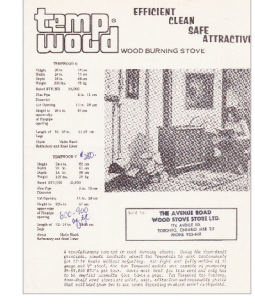
16 COMPLETE START-UP MANUALS | AVAILABLE ON THE FOLLOWING BUSINESSES
Leaf printed recto; 279 × 215 mm. An order form from the American Entrepreneurs Association, Research Department, 2311 Pontius Avenue, Los Angeles 90064 (dated January 1980).
EX LIBRIS *Glenn Goluska.*

17 **‘Ribbon-cutting opens Linotype’s new home’**
Leaf printed recto; 279 × 215 mm. Photocopy of an undated article from an undisclosed source, reporting on the opening of the new Linotype AG headquarters at 2660 Argentia Road in Mississauga. With a photo of Don Black, setting guests’ names in hot lead with his 1965 Linotype 31 linecaster.
Don was Glenn’s go-to guy for equipment and parts (Don K. Black Linecasting Service Ltd, 120 Midwest Road unit 5, Scarborough M1P 3B2).

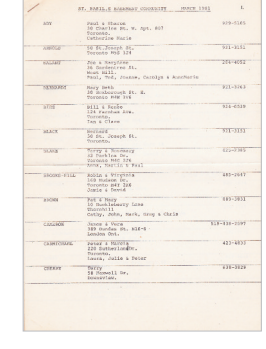
Ribbon-cutting opens Linotype's new home

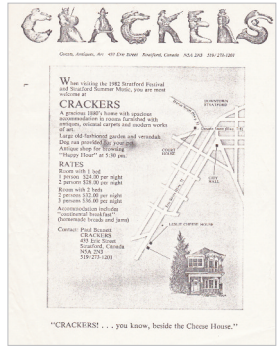
18 VANGUARD MOULDINGS INC. | 222 SUPERTEST ROAD | DOWNSVIEW, ONT. M3J 2M2
54 loose leaves; 280 × 216 mm. All but one, printed red and black recto only; individual spec sheets for printers’ supplies and papers. NOT DEPICTED.

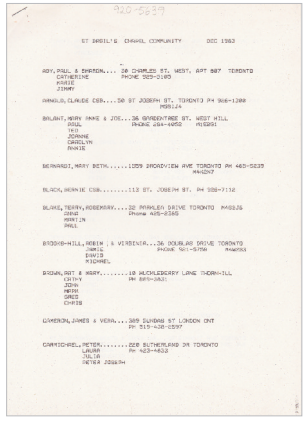
19 **The | Avenue Road | Wood Stove Store | Ltd.**
Two loose leaves printed recto; 279 × 216 mm. An illustrated spec sheet for the Tempwood V wood-burning stove which Glenn and Anne had installed upstairs in the Stable; with two annotations. The second sheet includes a pricelist of accessories. The photo shows a woman reading a book in an easy chair next to the stove (*A Place to Come to* by Robert Penn Warren, 1977).

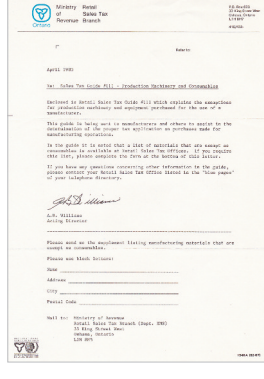

tempwood
EFFICIENT
CLEAN
SAFE
ATTRACTIVE
WOOD BURNING STOVE
THE AVENUE ROAD WOOD STOVE STORE LTD.

20 ST. BASIL,S [*sic*] BASEMENT COMMUNITY MARCH 1981
Seven foliated leaves, stapled upper left; 297 × 210 mm. Typescript list which includes “Glen” and Anne Goluska at 354 Markham (as well as his 60s college mate, Chester Gryski and wife Camilla). Including one annotation by Glenn.
Seat of the Basilian Fathers, St Basil’s Church (established 1856) – renowned for its concerts of Gregorian chant – doubles as the campus church of St Michael’s College (established 1852). It bears noting that until relatively recently, Poland almost exclusively among Slavic nations, observed Roman Catholic doctrine (as opposed to the Eastern Orthodox views of the majority of other Slavic Christians). When the colleges at the University of Toronto were predominantly denominational, St Michael’s was the focal Catholic college, home to the renowned Pontifical Institute of Mediæval Studies (which housed the little-known Catholic Extension Press responsible, under the direction of legendary Monsignor Gerald Phelan, for a handful of lovely privately-printed books in the 1930s). The College further boasted formidable intellectual and literary lights like Etienne Gilson, Jacques Maritain and Marshall McLuhan, herald of the impending demise of type-based society. Ironic in this light to reflect that many at Coach House likewise regarded the obsolescence of type as inescapable. And, despite McLuhan’s dubious


ST. BASIL-S BASEMENT COMMUNITY MARCH 1981







assertion that the phonetic alphabet was responsible for this visual foregrounding of a literate-based society in the west, it's at least remarkable that one of the more visionary typographers in our history attended the very college in which the author of The Gutenberg Galaxy *taught that "the technology and social effects of typography incline us to abstain from noting interplay…". Silently designed by Harold Kurschenska for University of Toronto Press (1962), both its controversial appearance and subject – "the making of typographic man" – augured a shift in focus which gradually gave rise to the so-called 'golden era' of design at the press under the direction of Allan Fleming (1968–76) and guidance of Laurie Lewis, with promising designers such as Will Rueter, Antje Lingner and Robert MacDonald infusing scholarly publishing in Canada with ever more creative visions of the book.*

21 **CRACKERS | Guests, Antiques, Art 433 Erie Street Stratford, Canada N5A 2N3 519/273-1201**
Leaf printed recto; 279 × 216 mm. A B&B operated by Paul Bennett which Glenn and Anne may have booked in 1982, though the character lettering of the title is likely the reason Glenn saved the flier.
Currently the Rosewood Manor Inn operated by Karen Hartwick.

22 **University of Toronto | BOOK COLLECTING: | PERSONAL AND INSTITUTIONAL**
Three leaves comprising 5 pages, stapled upper left; 279 × 215 mm. A 'Reading List' under six headings: [1] 'Book Collecting and The [*sic*] Antiquarian Book Trade'; [2] 'Bibliography'; [3] 'Textual Criticism'; [4] 'Manuscripts'; [5] 'Binding, Care and Restoration'; and [6] 'Periodicals'. NOT DEPICTED.
Glenn has marked four books in the first, and three in the second section.

23 **University of Toronto Library | Robarts Library MAP LIBRARY Jan. 1983 | AERIAL PHOTO COLLECTION**
Three leaves printed recto, side-stapled twice; 279 × 215 mm. NOT DEPICTED.
Nothing Glenn was working on in 1983 (that I know of) might have warranted research in this field.

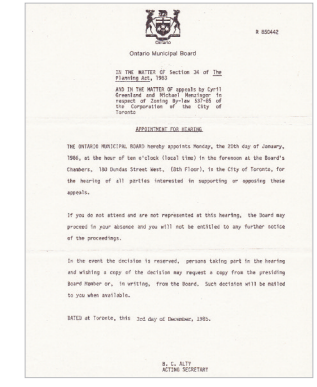
24 **ST BASIL'S CHAPEL COMMUNITY DEC 1983**
Seven foliated leaves, stapled upper left; 297 × 210 mm. Typescript list which includes "Glen" and Anne Goluska at 105 (rear) Major (as well as Chester and Camilla Gryski). With one notation.

25 **Digital Typography | … | by Charles Bigelow and Donald Day**
14 loose leaves printed recto; 279 × 215 mm. Photocopy of an article from Scientific American (August 1983), foliated 106–19. NOT DEPICTED.
The source has been added in black ink in a hand that may be Will's or Anne's.

26 **CANADIAN | BOND & SHARE SOCIETY**
Three loose leaves comprising 5 pages; 279 × 215 mm. Issued by The Canadian Bond & Share Society "a not-for-profit organization whose members collect, research and trade old bonds and share certificates".

27 **Ministry | of | Revenue | Retail | Sales Tax | Branch**
Leaf printed recto; 296 × 209 mm. Cover letter (dated April 1985), "Re: Sales Tax Guide #111 – Production Machinery and Consumables"; concerning purchases made for manufacturing operations.
EX LIBRIS *Glenn Goluska.*

28 **Ontario Municipal Board | APPOINTMENT FOR HEARING**
Leaf; 279 × 215 mm. Notice on Government of Ontario letterhead (dated 3 December 1985) setting 20 January 1986 as the date for a zoning appeal by Cyril Greenland and Michael Menzinger, Anne and Glenn's neighbours behind the Stable (on Robert Street).


Ontario Municipal Board

R 850442

IN THE MATTER OF Section 34 of The Planning Act, 1983

AND IN THE MATTER OF appeals by Cyril Greenland and Michael Menzinger to Council of Zoning By-law 537-85 of the Corporation of the City of Toronto

APPOINTMENT FOR HEARING

THE ONTARIO MUNICIPAL BOARD hereby appoints Monday, the 20th day of January, 1986, at the hour of ten o'clock (local time) in the forenoon at the Board's Chambers, 180 Dundas Street West, (8th Floor), in the City of Toronto, for the hearing of all parties interested in supporting or opposing these appeals.

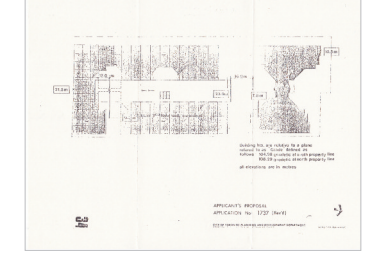
If you do not attend and are not represented at this hearing, the Board may proceed in your absence and you will not be entitled to any further notice of the proceedings.

In the event the decision is reserved, persons taking part in the hearing and wishing a copy of the decision may request a copy from the presiding Board Member or, in writing, from the Board. Such decision will be mailed to you when available.

DATED at Toronto, this 3rd day of December, 1985.

R. G. ALTY
ACTING SECRETARY

29 **APPLICANT'S PROPOSAL | APPLICATION No 1737 (Rev'd)**
Second leaf of the above with plan showing the applicant's proposal (affecting the Stable).

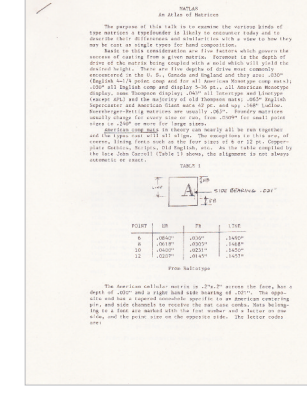


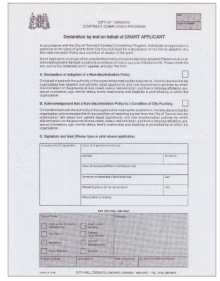
30 **[Champion Papers]**
Two leaves; 279 × 216 mm and 228 × 139 mm. Promoting Champion Cordwain paper from the Champion International Corporation, 601 North B Street, Hamilton Ohio 45013. Earlier, Glenn received a Christmas poster from Champion International Corporation, Knightsbridge, Hamilton, Ohio 45020, in a mailing tube postmarked at Philadelphia, 16 December 1985. The label reads "GLENN GOLUSKA | THE NIGHTSHADE PRESS | P.O. BOX 197, STATION P | TORONTO ONT. CANADA, [*sic*]". NOT DEPICTED.

31 **Champion Pageantry™ | Text & Cover | The Newest Member of the | Champion Color Collection [anterior fore-edge] | TEXT Champion | Pageantry COVER [posterior fore-edge]**
Notepad of off-white stock in the shape of an open book (with text-weight stock on the left 'page' and cover-weight on the right), imprinted brown along fore-edges; 105 × 152 × 44 mm. With a round label on the base reading: "MADE IN USA | note cube | ICC | 6759 Thompson Rd North | Syracuse, NY 13211 | 315-437-9812".

32 **FREE TO A GOOD HOME**
Leaflet; 146 × 229 mm. Reminder from Champion Papers to "return the enclosed reply card by July 17", offset olive and black on white cardstock. NOT DEPICTED.
The reply card is no longer present within the wallet slits, suggesting Glenn may have completed and returned it.

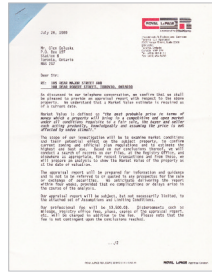
33 **MATLAS | An Atlas of Matrices [Paul Hayden Duensing]**
14 leaves printed recto, stapled upper left; 279 × 215 mm. The original edition of Paul Hayden Duensing's pioneering paper or "talk", dated July 1986. Revised and reprinted several times, a 16pp version was more widely distributed at the sixth ATF Conference in 1988 (this original version proving comparatively scarce).
NOTE *that the 1986 version is not listed among the official keepsakes of the fifth ATF Conference at Indianapolis in 1986 (cf, the Circuitous Root checklist of David M. MacMillan and Rollande Krandall). Relatively recently (2015) an expanded edition entitled* A New Matrix Atlas edited by David M. MacMillan with material from Paul Hayden Duensing et al, *was published by Circuitous Root, Mineral Point, Wisconsin:*
"This slim booklet entitled Matlas *(for "Matrix Atlas"), written and compiled by the late Paul Hayden Duensing, was for its time the essential reference in the amateur and revivalist typefounding community for technical details about typecasting matrices. But Duensing's* Matlas *was never issued in a final version or as an actual book. It was a series of typescripts which evolved over the years. That evolution was not necessarily cumulative; each version contains information not present in the other versions. A need still exists, therefore, for a compendium of all of the matrix information in* Matlas*, corrected when necessary and augmented when possible with data from other sources. This is an attempt to produce such a work."*


MATLAS
An Atlas of Matrices

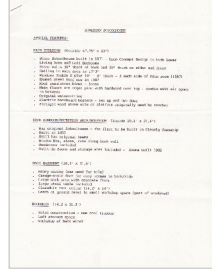


The Circuitous Root website further notes that "The primary item in [the original edition] which is not present in later versions is multigenerational photocopy of the actual Monotype Corporation Ltd (UK) engineering drawing D3437, dated 6-2-29, for the 1" square 42pt – 60 pt English Display Matrix. This drawing has not only dimensions but tolerances on those dimensions. These tolerances were omitted in later drawings derived from this one."

34 **BriteWrite | CANADIAN SPECIFICATIONS | (September 1986)**
Leaf; 279 × 216 mm. Promoting fluorescent signs available from Brazz Technologies Inc, 90 Portland Street, Toronto M5V 2N2. NOT DEPICTED.

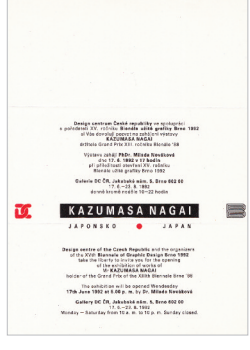


35 **MARKUP SYSTEMS AND THE FUTURE | OF SCHOLARLY TEXT PROCESSING | ... | JAMES H. COOMBS, ALLEN H. RENEAR, and STEVEN J. DEROSE**
14 leaves printed recto, stapled upper left; 278 × 215 mm. Photocopy of an article from Communications of the ACM [Association for Computing Machinery, New York] Volume 30 Number 11 (November 1987), foliated [932]–[947]. A paper reviewing and evaluating the progress of markup systems following the introduction of SGML (Standard Generalized Markup Language). NOT DEPICTED.
Developed by a committee chaired by Charles Goldfarb, this first standard descriptive markup language (designated as ISO 8879) had been released by the International Organization for Standardization in October 1986.



36 **CITY OF TORONTO | CONTRACT COMPLIANCE PROGRAM | Declaration by and on behalf of GRANT APPLICANT**
Leaf; 279 × 215 mm. Grant form on Toronto City Hall letterhead (coded 11/88), regarding compliance with the municipal non-discrimination policy.
EX LIBRIS *Glenn Goluska.*

37 **"Dear Sir:..."**
Five leaves stapled upper left; 279 × 216 mm. Contract on two-colour Royal LePage letterhead signed by George Maurice (dated 26 July 1989), agreeing to provide "Glen Goluska" with an appraisal report for the Stable (at a base price of $3500). Duplicate copies.
Commissioned by Glenn preparatory to buying Anne's half of the property and initially renting, then eventually selling, 105 Major (rear) to Nelson Adams and Kate Hamilton (70K).

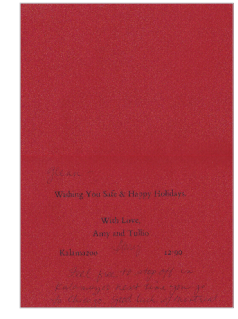


38 **BUNESSAN SCHOOLHOUSE**
Four leaves printed recto, stapled upper left; 280 × 215 mm. Realty specs for a property in Bunessan Ontario (between Durham and Flesherton on Highway 4), near where Fred Turner had relocated. The renovated 1871 stone schoolhouse included a woodshed with attached workshop, carport, guest house and small barn. A sauna had been added in 1985 and a steel roof installed in 1987.
Something Glenn was contemplating after the dissolution of his marriage and prior to the CCA contract from Phyllis Lambert. A separate piece of paper has "Ron Barrie | 233-6236" in pencil in Glenn's hand (possibly the name of the realtor).

39 **Design centre of the Czech Republic and the organizers | of the XVth Biennale of Graphic Design Brno 1992 | take the liberty to invite you for the opening | of the exhibition of works of | Mr KAZUMASA NAGAI | holder of the Grand Prix of the XIIIth Biennale Brno '88**
Leaf; 296 × 209 mm. Bilingual invitation offset red and black on coated stock, folded twice. "The exhibition will be opened Wednesday | 17th June 1992 at 5:00 p.m. by Dr Milada Nováková".

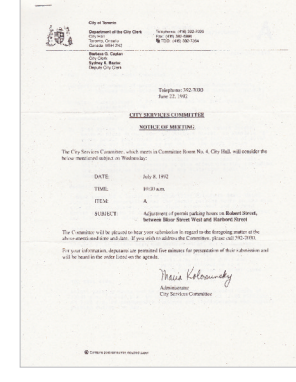
40 **[card]**
[4pp]; 108 × 142 mm (folded). Two-colour silkscreened card on white mothwing stock, inscribed within: "Dear Glenn, Merry Christmas to you! and be happy in 1991. A warm wish from us for a prosperous and joyous year ahead. Sue & M[ ]".

41 **Buon Natale e | Felice Anno Nuovo!**
Card; 101 × 140 mm (folded). Handprinted cover and text within: "Wishing You Safe & Happy Holidays. | With Love, | Amy and Tullio | Kalamazoo 12.90".
HOLOGRAPH WITHIN "Glenn, feel free to stop off in Kalamazoo next time you go to Chicago. Good luck w/Montreal. Amy".
Amy Ranger initially took after her dad, Harry Bollinger, proprietor of Talponia Press in Alden, Michigan, studying with Paul Duensing of Vicksburg, Michigan, before joining forces with Tullio Proni to produce metal and acrylic works for Isher Artifacts. Tullio, a psychologist and early sci-fi game inventor, pioneered a raygun in 1976 which led to the formation of Isher Art.



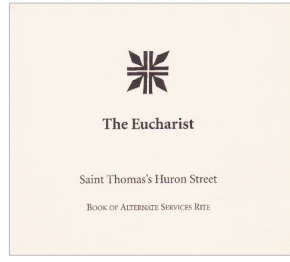
42 **"Dear Glenn…"**
Leaf; 279 × 216 mm. Personally signed form letter on embossed letterhead from Samata Associates Design Consultants, 101 South First Street, Dundee Illinois 60118 (dated 22 June 1992). Pitching the "visual affluence" of Appleton Papers' high quality color coated Currency Cover, available in gold, silver, copper and pearlescent.

43 **CITY SERVICES COMMITTEE | NOTICE OF MEETING**
Three leaves stapled upper left; 279 × 216 mm. City of Toronto notice (dated 22 June 1992) setting 8 July 1992 as the date for a meeting concerning adjustment of permit parking on Robert Street between Bloor and Harbord (affecting the blocks between College and Harbord).
EX LIBRIS *Glenn Goluska.*



44 **ZIGGURAT introduces YAMAKADO**
Commercial postcard; 96 × 149 mm. Produced at Adfactor with printed notice (verso): "Ziggurat Announces its Sale". Postmarked 27 July 1992 at Toronto and addressed to Glenn at Box 197 Station P, Toronto.
Ziggurat Concept Inc, at The Ontario Design Centre, 254 King St East, represented cutting-edge furniture designs, one of Glenn's weaker spots.

45 **St. Thomas' Parish house**
Wooden sign; 9' × 15.5". Handpainted in gilt gothic script on wood painted black at Wilcox Sign Co, Toronto. Initially salvaged by Glenn from St Thomas's Anglican Church (383 Huron Street out front of Coach House),



and featured prominently in his collection of antique signs at the Stable, it remained with me in Toronto when he moved to Montreal, gracing the lintel to my shop on Florence (and now here). See p368 below.
Established in 1874 in the high Anglican tradition, the church has been at this location since 1893, the Arts & Crafts style building having been designed by the distinguished architect and parishioner Eden Smith (1858–1949). A parish sustaining the Anglo-Catholic spirit of the Gothic Revival which so inspired William Morris. Pioneering Imagist, philosopher and Vorticist, T. E. Hulme made it his place of worship in 1906 while in Toronto (the year Pelham Edgar briefly considered Ezra Pound for a post at the University of Toronto..). Pound would include his friend's poetry in his ninth volume, Ripostes of Ezra Pound Whereto Are Appended the Complete Poetical Works of T. E. Hulme with Prefatory Note *(1912), Hulme having discovered the "necessity of verse" while working his way across the Prairies in 1906/7. The logo for the church, designed by distinguished parishioner Allan Fleming, is also the pressmark of the non-profit St Thomas Poetry Series coordinated by David Kent and Margo Swiss – publication initiated in 1996, though the reading series began in 1988 – all exquisitely-designed volumes having been produced at Coach House (the earliest 15 titles with woodblock covers handprinted by Stan Bevington). Hugh Anson-Cartwright (who helped initiate the series from which his* Celebration *would emerge as a 70th birthday surprise) is a longstanding usher at the church. During Rochdale's heyday (1968–75) – not half a block north – tripping hippies were welcome guests, Rev Edgar Bull compassionately recognizing the quest for transcendence as a fundamentally spiritual pursuit (despite its mildly heretical Gnostic pall).*

Letters Bookshop ecsed in amid the retro peanut factory 'artist' lofts at 77 Florence Street. D.M.OWEN

46 **NOTICE | CARS AND CONTENTS | PARKED HERE | AT OWNER'S RISK | HOUSEHOLD EFFECTS | MUST NOT BE | LEFT IN GARAGE | PLEASE KEEP TO | SPACE ALLOTTED | Thank You**
Framed tin sign; 546 × 381 mm. Handpainted black on a yellow ground; 1960s vintage? NOT DEPICTED.
Discarded during the move to Montreal.

47 **URG**
Three uniform red styrofoam sans-serif letters; 18" × 2". Salvaged by Glenn from Elm Flameburger, 338 Huron Street (where in September 1984 Daryl Wasyk premiered his first play, *In the Wee Hours* – $9 with burger, fries & coke). NOT DEPICTED.
The restaurant was just around the corner from Anne and Glenn's place at 46 Harbord, a block south of 24 Sussex, home to Dreadnaught.

48 **ECS**
Three uniform red moulded-plastic sans-serif letters, two feet high. Salvaged by Glenn from their inclusion on some shop sign, they were among several others retired to my keep during the move in 1990.
On my return from Montreal, sifting through the stuff Glenn had decided to discard, I recognized that these three characters actually spelled the letter "x", the mark employed by the unlettered to sign their name (effecting an anonymous epitome of "letters"). Early 1991, following some 200 publications under the shop imprint, the first of many successive Letters, Outsider and Outlands publications emerged, bearing the new ECS *pressmark (Glenn unwittingly leaving another enduring mark on the place).*

Unique 6 × 4 foot copy of Rat Jelly *at Letters, 27 January 1990*

SECTION

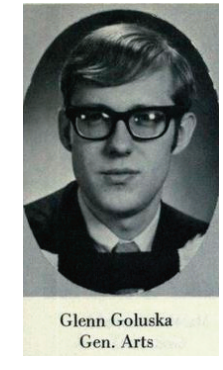
E

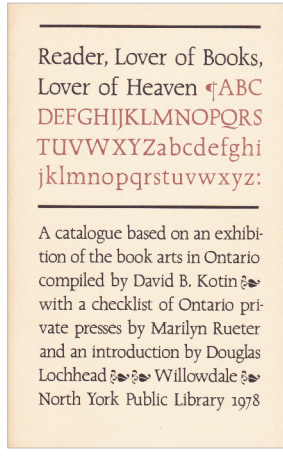
OBJECT

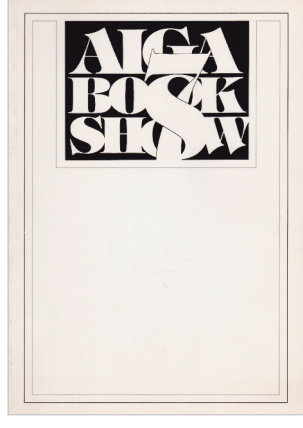
1 **THE 1962 DOLPHIN | Presented by | THE STUDENTS | OF | WEBER HIGH SCHOOL | Chicago, Illinois**
164pp bound with pictorial endleaves in red leatherette embossed white; 275 × 205 × 15 mm. Includes Glenn up front in architecture class (p42); his freshman student picture (p68); & in the Weber Choir (pp84 & 136/7). His parents, Mr & Mrs Walter E. Goluska are listed among the yearbook patrons (p154). LACKING.
Known as St Stanislaus College from 1890–1930, Archbishop Joseph Weber High School (1890–1999) was a Roman Catholic all-boys' college-preparatory school two blocks east of Logan Avenue in northwest Chicago, with about 1200 students in 1962. Located at 5252 West Palmer Street, to the west of his Logan Square neighbourhood, the complex later housed the Northwest Middle and Belmont-Cragin Elementary schools. "Through the teaching of the Felician Sisters and other Polish orders of nuns in the elementary schools, and that of the Resurrectionist Fathers, who expanded St Stanislaw College into two modern high schools, Weber High and Gordon Tech, Polish leaders ensured a distinctively Polish education for most of their youth [Ethnic Chicago: A Multicultural Portrait *edited by Melvin Holli and Peter d'Alroy Jones, 1977: William B Eerdmans, Grand Rapids, p190*]."
"Bill (Moose) Skowron (class of 1948) – Helped lead Weber to a Prep Bowl appearance as a punter and halfback, and went onto Purdue via football scholarship. Even though the Red Horde did not offer baseball when he attended, Skowron did play at Purdue, hitting .500 as a sophomore and it led to a 14-year major league career with the New York Yankees, Los Angeles Dodgers, Washington Senators, Chicago White Sox, and Los Angeles Angels. Moose hit .293 in his career, played in nine World Series and was in six All-Star games. He has been inducted into five Hall of Fames [*sic*], *including the National Polish-American Hall of Fame in 1980."*

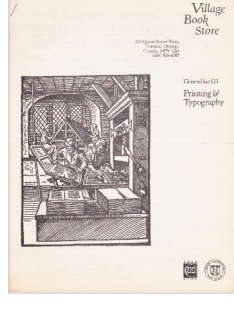
2 **Windrose | The University of St. Michael's College | University of Toronto | 1968–1969**
144pp bound with photographic endleaves in foil-stamped black fabrikoid; 275 × 205 × 15 mm. Yearbook for 1968/9 with Glenn depicted on p109, enrolled in General Arts. LACKING.

3 **Reader, Lover of Books, | Lover of Heaven | A catalogue | based on an exhibition | of the book arts in Ontario | compiled by David B. Kotin | with a checklist of | Ontario private presses | by Marilyn Rueter | and an introduction | by Douglas Lochhead | Willowdale | North York Public Library 1978**
112pp sewn in seven gatherings glued in printed card covers; 219 × 139 mm.
COLOPHON "Designed by Glenn Goluska. | Printed at The Coach House Press | in Trump Mediæval | with display and running heads | in Carl Dair's Cartier. | Printed on [cream] Zephyr Wove | in a first edition of 1000 copies | at The Coach House Press | in May of 1978. | Bound in [cream] Fine Art Etching | at The Porcupine's Quill, | Erin, Ontario." Issued as Canadiana Collection Publication no. 1.
The prospectus describes the size of the book as 8⅛" × 5½" (though the final trim-size is 8⅝" × 5½"); including 59 illustrations, together with indexes and a bibliography. The listing for imprimerie dromadaire (p52) includes a brief introduction by Glenn and one publication, A Christmas Chapbook, *issued in 1976 (catalogue number 100). Both Glenn and Anne are included in the Index of Printers (108), with press initials capitalized (pp52, 109).*
"Imprimerie Dromadaire actually began in Chicago, where I was working for a foreign-language typesetting company and attempting, with little success, to print at home on a battered Poco proof press. Returning to Toronto to work at The Coach House Press, I found myself living in a veritable ghetto of hand printers, with Dreadnaught, Aliquando, and Coach House all within two or three blocks of our house. The encouragement and advice of Will


Glenn Goluska
Gen. Arts







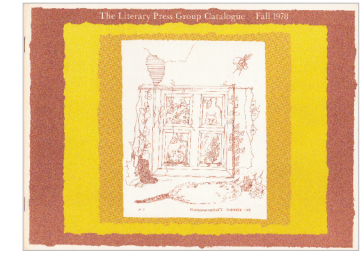
Rueter, Stan Bevington, and especially Robert MacDonald, whose press I used initially, led to a spate of broadsides and other ephemera. Now we have a Vandercook in the kitchen and are currently printing a Russian short story. The press's main concerns are typography and letterforms, literature (particularly Russian) in translation, and an obsession with wood type. Forthcoming projects include translations of Mayakovsky, a wood type specimen book, and a specimen book of nineteenth-century Cyrillic type [*p52*]."
AWARDED *Glenn's second* AIGA *Certificate of Excellence in Book Design and another from Graphic Design Canada.*

4 **AIGA | BOOK | SHOW | 78**
[132pp, last leaf blank] perfectbound in printed card covers; 253 × 182 × 8 mm. Catalogue for the Book Show Exhibition of awarded submissions published in 1978. Including, in the 'Limited Edition and Fine Press Books' section, two volumes designed by Glenn: *Journal* by bpNichol (45); and *Reader, Lover of Books, Lover of Heaven* compiled by David Kotin and Marilyn Rueter (48). He is also included in the Index on pages [124] under 'Designers' (for both books), and [128] under 'Compositors' (for *Journal*).
"45 JOURNAL | bpNichol | PUBLISHER | The Coach House Press | DESIGNER | Glenn Goluska | ART DIRECTOR | Glenn Goluska | PRODUCTION | MANAGER | Stan Bevington | 4¾ × 8½ | 88 pages | first printing of | 1,000 copies | $4.00 | TYPE FACES: | Clarendon & Egyptian | wood type set by Glenn | Goluska at The Coach | House Press | PRINTING: Sheet-fed | offset by John Ormsby at | The Coach House Press | PAPER: Zephyr Antique | Wove, Fine Art Etching | (cover) supplied by | Buntin Reid Paper Co. | BINDING: Sewn signatures, glued soft-cover by | Martin Bookbinding.
"48 READER, LOVER | OF BOOKS, LOVER | OF HEAVEN | PUBLISHER | North York Public | Library | EDITORS | David B. Kotin and | Marilyn Rueter | DESIGNER | Glenn Goluska | ART DIRECTOR | Glenn Goluska | PRODUCTION | MANAGER | Stan Bevington | PHOTOGRAPHERS | Rick Simon [*sic*] and Michael | Johnson | 5½ × 8½ | 112 pages | first printing of | 1,000 copies | $5.95 | TYPE FACES: Trump | Medieval & Cartier | set by Mary Scally at The | Coach House Press | PRINTING: Sheet-fed | Offset by John Ormsby | at The Coach House | Press | PAPER: Zephyr Antique | Wove, Fine Art Etching | (cover) supplied by | Buntin Reid Paper Co. | BINDING: Sewn signa- | tures, glued softcover by | The Porcupine's Quill".
COLOPHON "THE CATALOG | DESIGN: Paul Gamarello | MECHANICALS: James Artis | PHOTOGRAPHY: James L. | McGuire | TYPOGRAPHER: American | Book-Stratford Press | PRINTER: Murray Printing Co. | BINDER: Flexicor Adhesive | Binding by Sendor Bindery | TEXT STOCK: Warren's Lus- | tro Offset, Baldwin Paper Co. | COVER STOCK: Kromekote cover | 10 pt. 1 side".

5 **Village | Book | Store | General list G3 | Printing & | Typography [cover]**
Five leaves stapled upper left; 279 × 216 mm. Antiquarian bookseller's catalogue compiled by Arthur Wharton, mimeographed on white bond for proprietor Maarti Ahvenus [1978]; including a listing (#68) for David Kotin's *Reader, Lover of Books, Lover of Heaven,* priced $6.00 [p7]. No explicit reference to Glenn.
The store's third and final location (239 Queen Street West, Toronto M5V 1Z4) also hosted Maarti's annual book-sale, together with bookfair and Christmas parties (upstairs) with Glenn regularly in attendance. During the 70s and 80s VBS was the focal hive of the book community in Toronto, Maarti cherished both for his geniality and

generosity. Before going into business for himself (1978), Arthur acquired a table-top proof press (pulling first proofs 17 May 1977), which further cemented his friendship with Glenn.

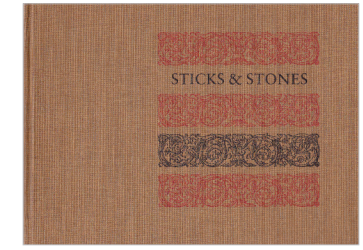
6 **The Literary | Press Group**
24pp landscape pamphlet, stitched in illustrated card covers; 202 × 273 mm. The fourth catalogue of the Literary Press Group (CANADIAN BOOKSELLERS ASSOCIATION, 56 The Esplanade suite 400, Toronto M5E 1A8), offset black on white stock; with Introduction by Chairman Ann Wall. Issued fall 1978.
COLOPHON "Cover: Drawing by Joe Rosenblatt from his book, | *Dr. Anaconda's Solar Fun Club* (Press | Porcepic). Reproduced courtesy of the | Gadatsy Gallery, Toronto. | Title-page: *The Loon* by Thoreau MacDonald, | from a private collection. Reprinted | with the permission of the artist. | Cover Design: Frank Newfeld. | Typeset by Attic Typesetting, Toronto. | Printed in Canada by The Hunter Rose Company | on Canadian paper, E.B. Eddy's Century Opaque."
Containing only new titles: "over a hundred from 23 publishers". Includes Journal *by bpNichol, designed by Glenn (though without illustration of the cover).*

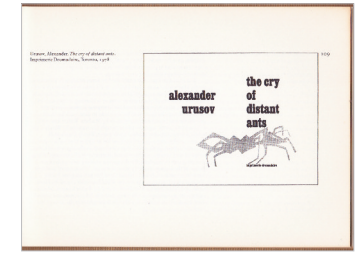


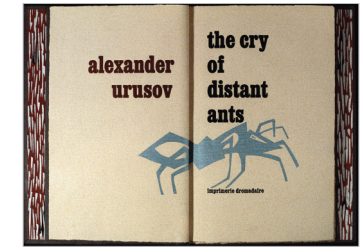
7 **'After Hours'**
Not seen. An article in Metropolitan Toronto Library Board News (March / April 1979), p72. LACKING.

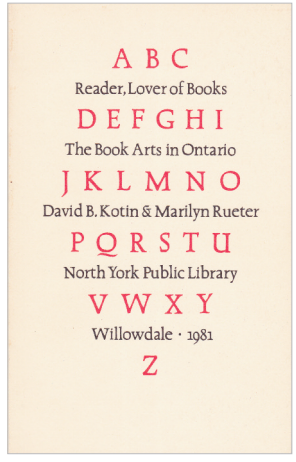
8 **'Carrying Gutenberg's Torch' by John Barber**
Not seen. An article in Fanfare a section in The Globe and Mail (23 June 1979), pp8/9. LACKING.

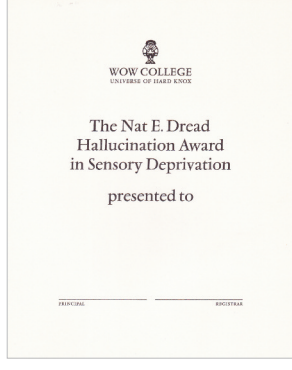
9 **Sticks and Stones | Some aspects of | Canadian printing history | Compiled and edited by | JOHN GIBSON and LAURIE LEWIS | Toronto Typographic Association**
[128pp]: [vi], 122; sewn in 8 gatherings and bound with tan Tweedweave endleaves in olive-brown linen either printed or silkscreened red and black; 168 × 232 × 12 mm.
COLOPHON "Edition note | This book has been produced in an edition of 700 copies, of which 300 | are reserved for presentation to members of the International | Typographic Composition Association at the 61st Annual Convention in | Toronto Canada in October 1980. | Approximately 300 copies have been contributed to libraries throughout | North America in order to make the content of this book available to | interested members of the public." This copy was initially "Presented to | [Richard Weltz] | by the Toronto Typographic Association | Toronto, Canada | [# 327] | OCTOBER 1980 [p. i]".
The method of adding both his name and number to the presentation page (in brown lettering) appears to involve some sort of fixative (like letraset), ten of the characters having somewhat predictably adhered to the verso of the front free endleaf. Richard Weltz was President of the International Typographic Composition Association (as of 1980, renamed Typographers International Association) – an organization established in 1920 expressly for compositors among the members of the United Typothetæ of America. Somewhat in harmony with Glenn, Richard also managed Spectrum Multilanguage Communications in New York, devoted to foreign-language typography & translation. The book includes a paragraph on Glenn (p111) together with an illustration of the cry of distant ants *(p109), in Marilyn Rueter's overview of 'The Private Press in Canada: A brief survey' (pp93–114). Also including an expansive extract from Elizabeth Hulse's work-in-progress (ultimately designed by Glenn),* A Dictionary of

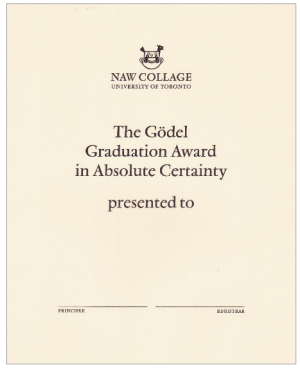












Printers, Publishers, Booksellers, and the Related Trades in Toronto, 1798–1900 *(pp69–92); two women who extolled his genius and engaged him early on.*
MARILYN WRITES *"Glenn Goluska is a typesetter and designer at the Coach House Press, Toronto, and a Russian scholar. His intense interest in typography led him and his wife Anne to found Imprimerie Dromadaire in 1974. He has issued a number of broadsides using his large collection of nineteenth century wood types, including some Cyrillic faces. Goluska chooses texts for which he feels a personal sympathy and prefers to print relatively unknown works. His first book, Alexander Urusov's* The Cry of Distant Ants *(1978) is a samizdat Russian prose work, which Goluska translated and printed on mould-made Nideggen paper with his own linocut illustrations. The book is bound Japanese-style, with raw silk and enclosed is* [*sic*] *a portfolio lined with patterned Japanese paper and closed with ties: an exceptional first book. His second and most recent book, Khlebnikov's* A Change-Ringing of the Mind *(1979), is a highly experimental Russian sound poem (again translated by Goluska) with an exciting combination of sans serif text and wood display type, evoking the sense of post-Revolution Russian typography. In both books, Goluska's presswork is immaculate, and his wife's binding is produced with great care. The productions of Imprimerie Dromadaire are among the most interesting from currently operating Canadian private presses."*
Presumably the title of this anthology refers to composing sticks and litho stones. Doubtless, Glenn also attended the conference.

10 **'In Praise of that Noble Art' by Paul Dunlop**
Not seen. An article in Graphic Monthly (November 1980), pp5–10. LACKING.

11 **Reader, Lover of Books | Volume Two: 1981 | The Book Arts in Ontario | David B. Kotin & Marilyn Rueter | North York Public Library | Willowdale • 1981**
80pp sewn in five gatherings and glued into two-colour card covers; 219 × 139 × 6 mm. ISBN 0-920552-02-1.
COLOPHON "Typeset at The Coach House Press | in Trump Mediæval | with display and running heads | in Carl Dair's Cartier | Printed on Warren's Lustro Offset Enamel | in a first edition of 1000 copies | at The Coach House Press | in May of 1981 | Bound in Fine Art Etching at The Porcupine's Quill, | Erin, Ontario | Design and typesetting: Glenn Goluska | Binding photographs: Tom Moore | Film: Stan Bevington | Assembly: Mark Askwith | Presswork: John Ormsby | Binding: Paul Richardson, | Alan Ufkes, Carol Ufkes".
INCLUDES listings for four books by Glenn and Anne (pp42/3): [1] *Woodtype: A Preliminary Index* (1977); [2] *The Cry of Distant Ants* (1978); [3] *A Change-Ringing of the Mind* (1978); and [4] *Nineteenth-Century Russian Printing Types* (1980), with the middle two illustrated. Glenn is further listed among the Artists and Illustrators (p77) together with Anne; and alone among Authors and Compilers (78); and Printers (79); with his article 'A Linotype for the Home' in Devil's Artisan 4, cited in the Bibliography (73).
During her time in the Faculty of Library Science at the University of Toronto (under the tutelage of Frances Halpenny), coeditor Marilyn Rueter produced a handful of early papers on the private press in Canada, including: A Short History of the Private Press in Canada *(1972);* The Private Press as Publisher: Some Canadian Examples *(1973); and* Canadian Private Presses and Their Books: A Descriptive List *(1975); leading to 'The Private Press in Canada: A Brief Survey' (with a focus on Glenn, pp109–11), her contribution in* Sticks and Stones: Some Aspects of Canadian Printing History *edited by John Gibson and Laurie Lewis (1980: Toronto Typographic Association).*

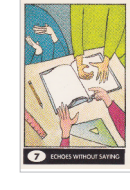
12 **'Book World' by Beverley Slopen**
Not seen. An article in the Montreal Gazette (19 September 1981), p27; and the Toronto Star (20 September 1981), p C11. LACKING.

13 **WOW COLLEGE | UNIVERSE OF HARD KNOX | The Nat E. Dread | Hallucination Award | in Sensory Deprivation | presented to**
Sheet; 253 × 203 mm. Broadside spoof set in Vendome, handprinted on cream cardstock in an undisclosed edition of ten copies, April 1982.
One of two knockoff diplomas produced at Dreadnaught Press by Jim Roberts, based on the George J. Leonidas Graduation Award [B41].

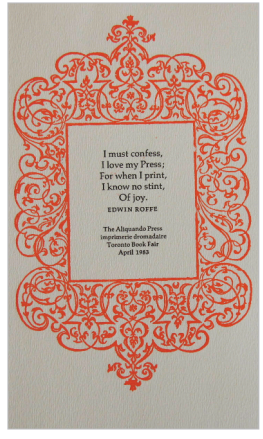
14 **NAW COLLAGE | UNIVERSITY OF TORONTO | The Gödel | Graduation Award | in Absolute Certainty | presented to**
Sheet; 252 × 203 mm. Broadside spoof set in Vendome, handprinted on cream cardstock in an undisclosed edition of 15 copies, April 1982.
One of two knockoff diplomas produced at Dreadnaught Press by Jim Roberts, based on the George J. Leonidas Graduation Award [B41].

15 **Canadian | ARt | LIbrarieS [*sic*] | newsletter | Vol. 7, no. 1 | Nov. 1982 [cover]**
28pp stitched in self-covers; 215 × 140 mm. Published in Montreal in an edition of 275 copies edited by Isabel Van Lierde, with a prefatory Address by CARLIS President Kathleen Perry; ISSN 0702-7249. Includes a full-page review of Elizabeth Hulse's *Dictionary of Toronto Printers, Publishers, Booksellers and the Allied Trades, 1798–1900* (p21), noting that it was designed by Glenn Goluska. The author had provided a preview of the work at the CARLIS Bibliography & Indexing Programme in Hamilton, June 1981. LACKING.
EXCERPT *"The pages, laid out in double columns, are easily scanned: entry elements are highlighted by the use of black type; the alphabetical sections are separated by decorative printer's ornaments; initials are placed at the top corner of each page. (There are 18 different C's; the initials look as if they have been borrowed from the printers in the Dictionary)."*

16 **Echoes Without Saying | … | a film by Ron Mann | edited by Elaine Foreman**
Sheet; 278 × 213 mm. Promotional flier for a 28-minute 16mm colour documentary on Coach House Press, released 1 January 1983 by Sphinx Productions, 41 Riderwood Drive, Willowdale M2L 2E7. Typeset and offset black at Coach House on coated stock, with a photo of 21 doers and sayers out front of the press, including employees, alumni, editors, authors and film production personnel (but no Glenn).
Identified as "the third in a series of documentaries by Ron Mann including: Imagine the Sound [*1981*] *and* Poetry in Motion [*1982*]*" – though he produced five earlier shorts as well – the film features a purportedly returned copy of* Journal *being washed in the Coach House kitchen by Michael Ondaatje and dried by the author. Shown abroad at the Los Angeles International Film Exposition, 13 April – 1 May 1983; and later included in a* DVD *with Ron's film on Rochdale,* Dream Tower *(1 January 1994). A Coach House mantra on 'type' coined by Jim Lang, 'Echoes without Saying' was originally handset and printed brown, green and red on the Vandercook*



Vandercook proof press at Coach House, 1975. SHELLEY FREEMAN



by Nelson Adams (early 70s) and reprinted 3 May 2004 by Stan for the launch of the DVD *that night, in a three-colour facsimile edition of 125 broadsides on cream Zephyr Laid (106 banded) blind-embossed with the Gordon pressmark. The colophon band reads: "Jim Lang saying* ECHOES WITHOUT SAYING *set Nelson Adams to setting wood-type | sometime back oh around 1970 and handprinting the original Coach House banner | we saw wave on in the flutter of Ron Mann's superb hotdoc. This facsimile hand- | printed by Stan Bevington at the Coach House Press in a modest edition to celebrate | the* DVD *launch of* Dream Tower / Echoes Without Saying *by Ron Mann, 3 May 2004." The banded issue was handed out free at the launch (at the Winebar atop Bobby Sniderman's* Senator *on Victoria).*

17 **"I must confess,…" | EDWIN ROFFE**
Leaf; 203 × 120 mm. Broadside handprinted red and black on grey stock. LACKING.
COLOPHON "The Aliquando Press | imprimerie dromadaire | Toronto Book Fair | April 1983".
Borders printed red by Will at Aliquando Press, text handset in Palatino Bold locked into the bed of the table-top press (likely Will's 5×8 Adana) for visitors to the fine press booth at the 14th Antiquarian Booksellers Association Book Fair at the St Lawrence Market (10–2 May 1983) to print themselves a keepsake. Glenn had already produced his Liebling bookmark as a dromadaire keepsake of the fair, lending to the likelihood that this was Will's idea. Having designed the poster for the fair he was entitled to a booth in exchange (which he shared with Glenn).

18 **FINE PRINT | A REVIEW OF THE ARTS OF THE BOOK • VOLUME 10, NUMBER 1 • JANUARY, 1984 [cover]**
[40pp] issue, foliated 3–[42] (including two plate leaves in the pagination), stitched in letterpress paper covers; 303 × 228 mm.
COLOPHON "The cover of this issue of Fine Print was designed by Lance | Hidy. The text is composed in Jan van Krimpen's Mono- | type Spectrum by Mackenzie-Harris Corp. of San Fran- | cisco. Engravings by Bill Bratt, Bauer Engraving Co., San | Francisco. Offset lithography by Helicon Press, San | Francisco. Letterpress printing by Will H. Powers and | Wesley B. Tanner, Berkeley. Bound by Economy Bind- | ery, Berkeley."
Includes a review of The Devil's Artisan by Kathleen Walkup (p33) with three references to Glenn (as editor, insert printer and contributor). Three paragraphs conclude with: "The hand of co-editor William Rueter is also very evident, and he has been instrumental in fostering the development of the magazine."
Enclosing Fine Print II, a 6pp gatefold leaflet.

19 **FINE PRINT II | January 1984 through April 1984**
6pp gatefold leaflet offset on tan stock; 277 × 214 mm. The first page has separate display ads for *Snake Poems* by Margaret Atwood and The Devil's Artisan. Positioned at the upper left of the page, the Atwood ad (at four inches) cost $80.
TEXT "Margaret Atwood's Salamander Press | is pleased to announce the publication of | *Snake Poems* | Eleven new poems by Margaret Atwood. | Designed, typeset, and handprinted by | Glenn Goluska at the Nightshade Press. | The types are Linotype Falcon and foundry | Reiner Script, printed damp on Imago hand- | made paper. Handbound by Anne Goluska | in an accordian-fold binding that opens to | a snake-like 6½ feet, and cased in Momi | Kon paper over boards. The edition is limited | to 100 copies at $125. Please send payment | with order

to The Salamander Press, 73 | Sullivan Street, Toronto Canada M5T 1C2 [the author's home]. | A few copies of Margaret Atwood's *Notes* | *Towards a Poem That* [*sic*] *Can Never Be* | *Written* are still available at $60."
With no mention of Glenn, the ad for The Devil's Artisan ($60) invites subscriptions for issues 11 through 13, to 215 College Street Apt 248, Toronto M5T 1R1 ($9 for individuals, $14 for institutions).

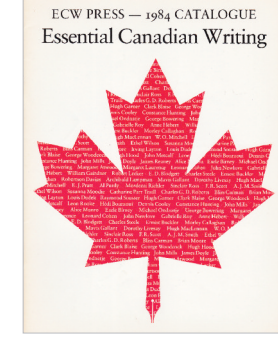
20 **The | thursday | report | Volume 7 Number 18 | February 2, 1984**
Folio leaflet (examined only online); roughly 430 × 290 mm. Tabloid newssheet edited by Minko Sotiron, published weekly by the Public Relations Office, Concordia University, 1455 de Maisonneuve Blvd West, Montreal H3G 1M8. Includes an event notice on "the back page": "PRINTMAKING DEPT: Glenn | Goluska, owner of the Dromedar [*sic*] | Press in Toronto, Annie Molin- | Vasseur, Peter Trépanier and | Kathryn Lipke will take part in a | panel discussion on The Artist and the | Book at 2 p.m. in VA-415, 1395 | Dorchester W. SGW [Sir George Williams] campus [p4]." LACKING.
COLOPHON "TYPESETTING: Adcomp | PRINTING: Richelieu Roto-Litho | CIRCULATION: 9000 copies".
This issue also includes a special 8pp centre-section entitled 'INSIDE / FEBRUARY 1984' subtitled 'A Research Supplement to the Thursday Report and Concordia University Magazine'.
Originally from France (1981), Annie Molin Vasseur is an actress, poet, artist, curator and director; Peter Trépanier is currently Head of Reader Services at the National Gallery in Ottawa; and American-born artist, author and filmmaker Kathryn Lipke, who coordinated the event, was a professor in the Faculty of Fine Arts at Concordia (1977–97). In his 2004 CV, Glenn identifies his participation as "lecturer and panelist" suggesting that the discussion was preceded by a formal lecture to her students (presumably in consequence of his production of My Sam *a bit more than a year earlier; while* Snake Poems *by Margaret Atwood was being completed at the time).*

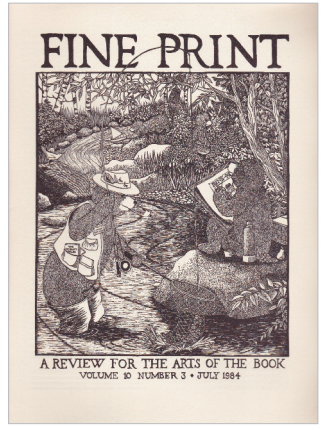
21 **ECW PRESS – 1984 CATALOGUE | Essential Canadian Writing [cover]**
24pp catalogue, stitched in printed card covers; 278 × 217 mm. Includes a listing for, and Glenn's cover design of *On the Line* by co-publisher Robert Lecker, with ISBN 0-920802-31-1 and price $8.95 (p14).
"As of July 1, 1984, please place all orders for ECW PRESS and Twayne | books to our new address: | ECW PRESS | 307 Coxwell Avenue | Toronto, Ontario M4L 3B5 | (416) 694-3348" (p24).

22 **FINE PRINT | Volume 10, Number 3: July, 1984 [upper cover verso]**
[44pp] issue, foliated 91–134 (including two plate leaves in the pagination), stitched in letterpress paper covers; 302 × 229 mm. As usual, the covers also figure in the pagination.
COLOPHON "The cover of this issue has been designed and cut in | wood by Sarah Chamberlain, and printed from a photo- | engraving. The text is composed in Jan van Krimpen's | Spectrum type by Othmar Peters at Mackenzie-Harris | Corp., San Francisco. Text engravings by Bill Bratt, | Bauer Engraving Co., San Francisco. Offset lithography | by Helicon Press, San Francisco. Letterpress printing by | Will H. Powers and Wesley B. Tanner, Berkeley. Bound | by Economy Bindery, Berkeley."
Included in the section devoted to Recent Press Books are reviews of *Scott Joplin & the Music of Ragtime,* under the imprimerie dromadaire heading (p95) and Glenn's two productions for Salamander Press (pp97/8). The Joplin review includes an illustration of the cover typography, a transcription of the colophon and a receptive paragraph subscribed "L.McL." (Contributing Editor Leigh McLellan). The review of the two Atwood

FINE PRINT II
January 1984 through April 1984
Snake Poems
EDITION BINDING
BOOK RESTORATION
CUSTOM BINDING
Bernadette Opie
ALPHABET
The Devil's Artisan
ERESPIN PRESS

The thursday report
Injunction served against *Link*
Concordia team finishes 2nd in MBA Case Competition
UNESCO interested in Great White North broadcasting
See Special Research Supplement inside


ECW PRESS — 1984 CATALOGUE
Essential Canadian Writing



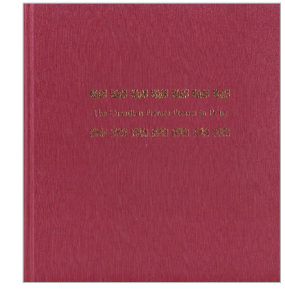
books reprints the colophons which mention Glenn (p97) with a paragraph devoted to each (p98) together with a reproduction of the title-page design for *Snake Poems*, again by Leigh McLellan. She takes mild exception to Glenn's choice of type in both books (the Palatino text face in *Notes Towards a Poem That Can Never Be Written,* and Reiner Script titles throughout *Snake Poems*), but concludes that Atwood's poetry salvages all…
The issue concludes with a somewhat relevant reference in the 'In Brief' section (p134): "The great contributions of the 'Chicago School' to American typography, calligraphy, and book design have brought us such names as Will Bradley, Oz Cooper, Ray DaBoll, and R. Hunter Middleton. The tradition continues as the School of the Art Institute of Chicago is developing a Book Arts Program with coursework including manuscript study at the Newberry Library, printing, typography, papermaking, binding, and calligraphy. The School is requesting donations…".

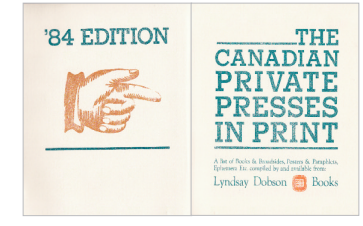
23 **Canadian | PRINT & PORTFOLIO | Vol 1 No 1 | 1984**
6pp unbound folio with insert leaf; 280 × 216 mm. A fine art journal edited from Toronto by Deborah Grund. Lists the two Salamander Press Atwood books produced by Glenn (p4): [1] "*Notes Toward a Poem that Can Never Be Written.* Hand printed letterpress. 2 colours, 12 × 16¼", 32 pages. Palatino, Alternate Gothic & wood type faces; Rolland Tints paper. Printed at The Nightshade Press by Glenn Goluska in an edition of 200. Japanese-style binding in Curtis Linen wrappers by Anne Goluska. Published in September 1981 by and available from Salamander Press $60.00"; and [2] "*Snake Poems,* Handprinted letterpress. 2 colours. 8½ × 5", 16 pages. Falcon & Reiner Script type faces; Alameda handmade paper. Printed at The Nightshade Press by Glenn Goluska in an edition of 100. Accordian-fold binding, Momi paper over boards by Anne Goluska. Published in December 1983 and available from Salamander Press. $125.00".
Includes an entry for The Nightshade Press in the Directory (p6): "Operated by Glenn Goluska, specializing in the design and production of limited edition books and offering fine hand printing from type set by hand or on the Linotype." Cover stamped "COMPLIMENTARY ISSUE".
EX LIBRIS *Glenn Goluska. Deborah and Dieter Grund produce exquisite letterpress works under the imprint Presswerk Editions (est. 1978).*

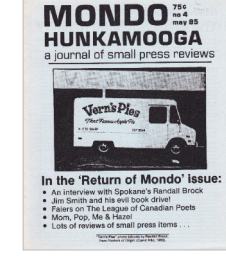
24 **Canadian | PRINT & PORTFOLIO | Vol 1 No 2 | 1984**
12pp stitched in self-covers; 280 × 216 mm. The listings for the two Atwood books are here repeated (p8) with a Directory entry for Salamander Press, but not Nightshade (p11).
COVER STAMPED "COMPLIMENTARY ISSUE". EX LIBRIS *Glenn Goluska.*

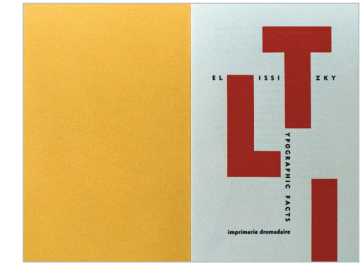
25 **'84 EDITION | THE | CANADIAN | PRIVATE | PRESSES | IN PRINT | A List of Books & Broadsides, Posters & Pamphlets, | Ephemera Etc. compiled by and available from: | Lyndsay Dobson Books [title-spread]**
[52pp]; handprinted orange, brown, black and green by the compiler's father, Bill Poole, and bound by John Van Huizen with endleaves marbled by Jan Suk, in foil-stamped wine boards; 221 × 199 × 12 mm. With letterpress bookmark and xerographic price-list leaflet laid in. The Preface is dated 1 September 1983.
COLOPHON "This catalogue, of the available works of Canadian Private Presses, | is number [60, by hand] in an edition of two hundred & seventy-five. | The types used are handset Goudy Medium roman & italic monotype |

for the text & headings and Stymie wood type for the title page. | Many of the press marks were provided by the proprietors, the | remainder of the press marks & the examples of presses' work were | printed from photopolymer plates. Type & images were impressed | on Rising Book Paper using a 10×15 Chandler & Price. | The end-papers were made by Jan Suk in St. Catharines. The binding | was done by John Van Huizen in St. Catharines. Typesetting & printing were done at the Poole Hall Press in Grimsby."
Offering four publications from imprimerie dromadaire (*Night & Morning,* $7; *19th Century Russian Printing Types,* $14; *In Vino Veritas,* $14; & *The Topography of Typography,* $14), together with an introduction to the press by Glenn: "imprimerie dromadaire | Toronto, Ontario 1976– | Glenn & Anne Goluska, proprietors | Although imprimerie dromadaire has probably been in existence now for some seven years, its output has been sporadic at best and most of our books are currently out of print. This is due in part to a confirmed habit of procrastination and fanatic perfectionism, but is also largely the result of having established the Nightshade Press in 1980, to produce handprinted books on commission. Today dromadaire and Nightshade share quarters and equipment in a former dairy stable in downtown Toronto, and I'm attempting to revive imprimerie dromadaire as an active private press. I'm at work at the moment on a book-length poem about the Brooklyn Bridge by the Russian poet Vladimir Mayakovsky. Future projects include 'translations' of Catullus by bpNichol, a book about Scott Joplin, and poetry by François Villon. As a private press, our main interests remain typography and letter forms, literature (particularly Russian) in translation, and an obsession with wood type, although there is evident an increasing desire to work with and publish contemporary Canadian writers [pp39/40]."
NOTE *proprietor Elizabeth Forrest, in the succeeding Greyn Forest Press entry* [*p41*]*, includes a list of printing facilities she employed: "The Open Studio, Toronto (1978–79); Poole Hall Press (1979); The Ontario College of Art Printmaking Dept. (1980–81); & imprimerie dromadaire (1983)" referring to the production of what she described for me recently as "a series of woodblocks in the form of a signature, printed at imprimerie dromadaire, an* OCA *collaborative book…*[*one*] *of a gathering of signatures into a book, done by* OCA *students and print instructors. I believe Glenn is acknowledged in the colophon of my signature* [*Elizabeth Forrest, Tuesday 16 April 2019*]*."*
This is the first of the school's anthologies, OCAP Anthology '84: A Gathering of Signatures Created by Members of the Print Making Department of the Ontario College of Art *(Ontario College of Art Press, 100 copies).*

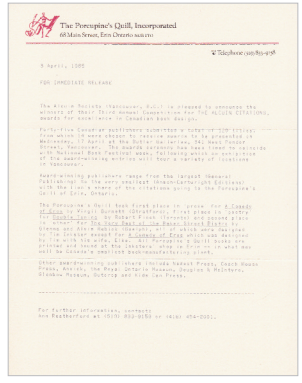








26 **MONDO | HUNKAMOOGA | a journal of small press reviews | no 4 | may 85**
[12pp] stitched in self-covers; 216 × 177 mm. Published 3 May 1985 in an undisclosed edition of 300 copies.
COLOPHON "Editor: Stuart Ross | Layout: jwcurry, Nicholas Power, Stuart Ross".
Includes a review by jwcurry of *Typographic Facts* by El Lissitzky, '"Organic Typography" in action against inaction', [pp10/1]; with the address of imprimerie dromadaire included in the Publishers' Directory [p12].
TEXT "*Typographic Facts* by El Lissitzky, Imprimerie Dromadaire, 1985, 9pp. Unpriced. this text by Lissitzky, first published in 1925 & here newly translated by Glenn Goluska, stands as a very precisely arranged manifesto in favor & demonstration of "organic typography." in going repeatedly thru this book, two things emerge: 1st, goluska's obvious compatability w/ the material as translator / designer / printer. his woodtype "illustration"s [*sic*] & dense slug-set texts add a sense of indisputability to the content & pave the way to conversion. the 2nd


The Porcupine's Quill, Incorporated
68 Main Street, Erin Ontario N0B 1T0
Telephone (519) 833-2158

3 April, 1985

FOR IMMEDIATE RELEASE

The Alcuin Society (Vancouver, B.C.) is pleased to announce the winners of their Third Annual Competition for THE ALCUIN CITATIONS, awards for excellence in Canadian book design.

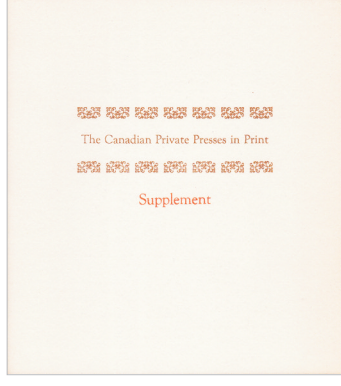
Forty-five Canadian publishers submitted a total of 100 titles from which 15 were chosen to receive awards to be presented on Wednesday, 17 April at the Butler Gallery, 241 West Pender Street, Vancouver. The awards ceremony has been timed to coincide with National Book Festival week, following which an exhibition of the award-winning works will tour a variety of locations.

Representing publishers range from the largest (General Publishing) to the very smallest (Anson-Cartwright Editions), with the latter a winner of two citations going to the Porcupine's Quill of Erin, Ontario.

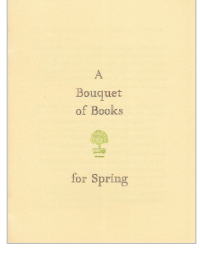
The Porcupine's Quill took first place in prose for A Comedy of Errors by Virgil Burnett (Shrubbery, first place in poetry for Double Spring by Robert Priest (Toronto) and second place in design for The Very Rural Bible by Gaspereau Press (Kentville, N.S.), of which more anon. Curtis Gillespie's A Country of Fear which was designed by its wife, Eve Gillespie, was published by Oberon Press and typeset at the latter's shop in Erin, in what may well be Canada's smallest book-manufacturing plant.

Other award-winning publishers include Harbour Press, Coach House Press, Anerca, the Press where Words Worth Keeping, Douglas & Mcintyre, Gladstone Museum, Nursing and Nine Lives Press.

For further information, contact
Ann Featherstone at (519) 833-2158 or (416) 364-3331.


The Canadian Private Presses in Print

Supplement


A
Bouquet
of Books

for Spring

Galleries

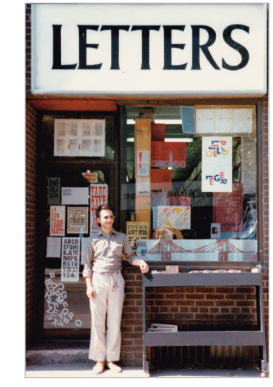
thing to emerge is the fact of modern printers' general refusal to be party to any of the basic merits of the theory involved: 'YOU should demand of the writer that he really present what he writes, that his ideas reach you through the eye… Therefore typographic form should do by means of optics what the voice and gestures of the writer do to convey his ideas [p7].' Lissitzky, Goluska, i, you, all are demanding of themselves & of others: why then can we not transfer this demand & make it felt in the eye from the page in our typography & our attention to the peculiar demands we may have it make? the Dromadaire books revel in their typographical uniqueness & Lissitzky's *Typographical Facts* is, i feel, unique again in its attack & a valuable contribution to "fine printing" literature."

27 **3 April, 1985 | FOR IMMEDIATE RELEASE**
Leaf; 280 × 215 mm (folded twice). Line-printed publicity notice on two-colour Porcupine's Quill letterhead of cream Zephyr Laid, of the Third Annual Alcuin Award winners (including three Porcupine's Quill titles), with reference to the second place award for Glenn's design of *Inner Necessities* by David Jones (1984: Anson-Cartwright Editions).
This was Glenn's second Alcuin citation, following his Honourable Mention the first year of the awards (1981) for A Trip Around Lake Huron *by David McFadden.*

28 **The Canadian Private Presses in Print | Supplement [cover]**
[12pp] catalogue sewn in letterpress white card covers; 207 × 186 mm. Compiled & issued by Lyndsay Dobson, Box 285, Grimsby L3M 4G5. Includes three offerings from imprimerie dromadaire: *Scott Joplin & the Music of Ragtime* (1983); *Etaoin Shrdlu, or in Praise of Slugs* (1984); & *Brooklyn Bridge* by Vladimir Mayakovsky [p3]. A [4pp] typewritten Supplement Price List laid into the catalogue provides prices of $28, $14 and $150 respectively for the three [p2].
COLOPHON "This supplement to the 1984 edition of | The Canadian Private Presses in Print is number [44, by hand] | in an edition of two hundred & seventy-five. As an acc- | ompaniment to the '84 edition, this supplement is uniform | in size and contains new presses, updates, out of print list- | ings, price changes, work in progress and corrections. | The types used are handset Goudy Monotype 38-E | roman & italic, printed on Mayfair Cover Antique White | and Mayfair Cover Antique White (Double Design) | using a 10×15 Chandler & Price. Typesetting, printing | and binding were done at the Poole Hall Press in Grimsby."

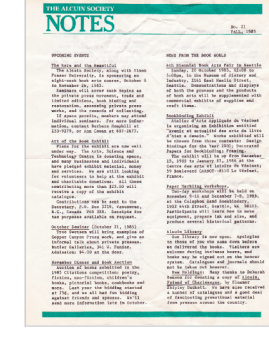
29 **A | Bouquet | of Books | for Spring [cover]**
[8pp] stitched in letterpress card covers; 147 × 113 mm. Includes a listing for the Wayzgoose '85 Anthology "just being completed, to be ready for the 7th Annual Wayzgoose on April 20, 1985" with imprimerie dromadaire listed as one of the 15 contributors [p7]. Handprinted brown and emerald green by Bill Poole.
PREFACE "With the arrival of fine weather we hope you will | visit – The Poole Dolphin | W. Poole and Daughter – Booksellers | at 47 Quarry Road, RR No. 1 | Grimsby, Ontario L3M 4E7 | This is a tiny bookstore stocking only the work | from Canadian Private Presses. | … | As the bookstore & press do not have phones | please call Bill Poole at 945-4788 or Lyndsay | Dobson at 945-3268. The area code is 416."

30 **The Poster Art and Book Design of Glenn Goluska**
Anne and Glenn's first exhibition (April 1985), consuming five display cases, a front-window display and hangings of broadsides and posters throughout Letters Bookshop at 452 Queen West.
NOTE *as with all Letters book-arts exhibitions it was advertised weekly in NOW Magazine (Volume 4 Nos 30–3). The issues for April 18–24 1985 (#32) and April 25 –May 1 '85 (#33) include the same notice in the Galleries section (pp40 & 28 respectively):* "LETTERS – The poster art and book design | of Glenn Goluska through April. 452 Queen | St W. 864-0114." *Also in the preceding 2 issues, though I have no copies handy to cite page numbers. Further Letters exhibitions (among forgotten others) featuring Anne and Glenn's work, included retrospectives of:* [1] *Margaret Atwood;* [2] *"a selective barrage of Coach House Press ephemera";* [3] *Victor Coleman (November 1986);* [4] *Dreadnaught Press;* [5] *fine press books;* [6] *first books;* [7] *bpNichol – including Glenn's bound proof of the Catullus translations (1988);* [8] *Elizabeth Smart;* [9] *Gerry Gilbert; and* [10] *Phyllis Webb.*



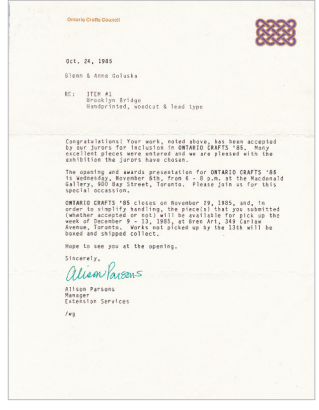
31 **BC STUDIES Number 66 SUMMER 1985**
Not seen. Includes a 'Bibliography of British Columbia' compiled by Eve Szabo (pp71–80) with Glenn's article in Amphora 59 (1985), 'The Book Arts in Canada', cited on page 76. LACKING.
NOTE *that Glenn mistakenly dates Amphora 59, March 1986 in his CV.*

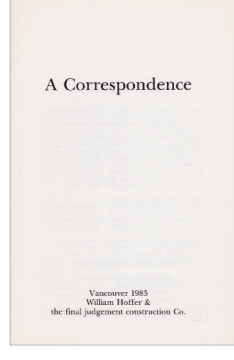
32 **FINE PRINT | VOLUME 11, NUMBER 3: JULY, 1985**
[52pp] issue, foliated 135–86, with plate leaves included in the pagination and the lower cover foliated 187 (recto), stitched in paper covers; 305 × 225 mm.
"ABOUT THE COVER | Gunnlaugur S.E. Briem, who drew the cover, is an Icelandic | designer who lives in London."
COLOPHON "This issue was composed in Jan van Krimpen's Spectrum types at Mackenzie-Harris Corp., San Francisco. Text engravings by | Bill Bratt, Bauer Engraving Co., San Francisco. Offset illustrations printed by Tea Lautrec Litho, San Francisco. Letterpress | by Wesley B. Tanner & Will H. Powers, Berkeley. Bound by A.L. Lemos Co., San Francisco."
Includes a glowing review by Contributing Editor Kathleen Walkup of two dromadaire broadsides (with black-and-white illustrations), Léger's bicycle poem and Eisenhower's caveat against militarism (pp140/1). They were chosen by a jury of four (including the reviewer and Glenn's friend Alastair Johnston) for the magazine's Second Annual Broadside Round-Up (pp139–41). Further along in the issue, Glenn favourably reviews the playful portfolio, *The Ultimate Victorian* [wood typeface] by Robert M. Jones, produced at The Glad Hand Press in Stamford (p158).
Glenn inadvertently misdates this in his CV, under the heading "1983".



33 **THE ALCUIN SOCIETY | NOTES | No. 21 | FALL, 1985**
2pp leaf; 278 × 215 mm. Offset black and green on Alcuin Society letterhead. Glenn is included in the list of 'New Members' (verso) alongside Crispin Elsted and Tim Lander (among 29 others). The only two books listed under 'Publications' are *Twelve Landscapes* by Ralph Gustafson (August 1985: Shaw Street Press) and *Tending the Fire* by Robert Bringhurst (October 1985: Alcuin Society), both designed and handprinted by Glenn.
He would very shortly be invited to judge the fourth annual Alcuin Award Competition the following year

A Benefit in the support of
The Japanese Paper Place
Early on the morning of January 21st, the home of the Japanese Paper Place was destroyed by fire.
Come to a Party
to celebrate and to help rebuild this community treasure
SATURDAY, FEBRUARY 6TH
8-12 p.m.
at the Ontario Crafts Council Bldg., 35 McCaul St.
Live music and Dancing
$$$ DONATIONS GRATEFULLY RECEIVED $$$
for further information call Mary McIntyre 534-0243
cheques can be sent to 56 Coxwayne Rd. Toronto, M6J 3S9
Please make cheques payable to the Japanese Paper Place
This event organized by Friends of the Japanese Paper Place


Ontario Crafts Council
Oct. 24, 1985
Glenn & Anne Goluska
RE: ITEM #1
Brooklyn Bridge
Handprinted, woodcut & lead type
Congratulations! Your work, noted above, has been accepted by our jurors for inclusion in ONTARIO CRAFTS '85. Many excellent pieces were entered and we are pleased with the exhibition the jurors have chosen.
The opening and awards presentation for ONTARIO CRAFTS '85 is Wednesday, November 6th, from 6 - 8 p.m. at the Macdonald Gallery, 900 Bay Street, Toronto. Please join us for this special occasion.
ONTARIO CRAFTS '85 closes on November 29, 1985, and, in order to simplify handling, the piece(s) that you submitted (whether accepted or not) will be available for pick up the week of December 9th - 13, 1985, at Bren Art, 349 Carlaw Avenue. Pieces not already picked up by the 13th will be boxed and shipped collect.
Hope to see you at the opening.
Sincerely,
Allison Parsons
Allison Parsons
Manager
Extension Services
/wg


A Correspondence
Vancouver 1985
William Hoffer &
the final judgement construction Co.

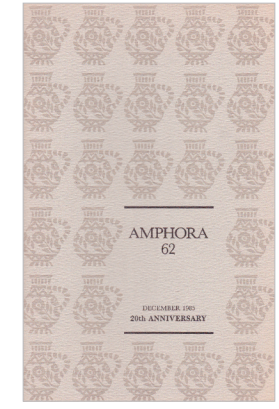
(together with Robert Bringhurst, Takao Tanabe and Tree Swensen) and participate while there, as a visiting artist in the Vancouver Arts of the Book Exhibition (16 March – 20 April 1986).
Immediately retrieved from the trash after Glenn crumpled and tossed it during the move to Montreal.

34 **"Glenn & Anne Goluska…"**
[2pp] leaf; 279 × 215 mm. Typewritten form letter mechanically signed Alison Parsons, on Ontario Crafts Council letterhead, dated 24 October 1985. Accepting *Brooklyn Bridge* for inclusion in Ontario Crafts '85, at Macdonald Gallery, 900 Bay Street, 6–29 November.
EX LIBRIS *Glenn Goluska.*

35 **A Correspondence | Vancouver 1985 | William Hoffer & | the final judgement construction Co**
24pp pamphlet stitched in self-covers; 216 × 140 mm. Collecting a series of 11 letters between Bill Hoffer and Brian Fawcett (both in Vancouver), 18 March through 9 July 1985, which resulted from an attempt to collaborate on a literary magazine aimed at checking the epidemic of anemic art in Canada (enervated with government funding). They were both participants in a writers group which met regularly at Norm Sibum's apartment, from which Hoffer's publication of Norm's *10 Poems* emerged. The magazine in question, developed into Bill's series of exemplary correctives, Tanks Are Mighty Fine Things ("expected in February 1986" as he advertises on page 5); two of which were produced for him by Glenn. Glenn is further mentioned in Bill's Introduction on page [3]: " 'Norm's Ten Poems' is a reference to a book which I have published this autumn in an edition of 100 signed and numbered copies, hand-printed by Glenn Goluska's Nightshade Press, hand-bound, and a fit garment for Norm's fine poems, even at the uncomfortable price of $75.00 per copy."
Woodsworth A36 cites an edition of 1500 copies.

36 **AMPHORA 62 | DECEMBER 1985**
32pp journal, stitched in printed card covers; 216 × 140 mm. The 20th anniversary issue of the now quarterly journal of The Alcuin Society, Box 3216, Vancouver V6B 3X8; edited by Barbara Hemphill (ISSN 003-200X). Printed under the auspices (and occasionally donation) of past Alcuin Chairman, Don Atkins of Benwell-Atkins in Vancouver. The focus of Crispin Elsted's regular Private Press Profile column this issue, is on 'imprimerie dromadaire / Nightshade Press' (pp20–3), accompanied by a black-and-white illustration of the title-page to *10 Poems* by Norm Sibum (p21), and a photo of 'Glenn Goluska at the Press' behind 354 Markham (22). The article concludes with a 'Selected Bibliography' describing seven imprimerie dromadaire publications; [A] three books: [1] *Brooklyn Bridge* by Vladimir Mayakovsky; [2] *Etaoin Shrdlu;* and [3] *The Topography of Typography* by El Lissitzky; [B] one work-in-progress: *Poems from the Latin of Catullus* by bpNichol; and [C] three broadsides: [1] *"Type* [*sic*] *to they that be of the craft";* [2] *"The opera ain't over 'till the fat lady sings!";* and [3] *"The chairs"* by Allan Garshowitz; plus three Nightshade Press productions: [1] *10 Poems* by Norm Sibum (1985: William Hoffer); [2] *Tending the Fire* by Robert Bringhurst (1985: Alcuin Society); and [3] *Notes Towards a Poem That Can Never Be Written* by Margaret Atwood (1981, publisher inadvertently omitted). Directly following the profile is a review by Glennis Zilm of Robert Bringhurst's *Tending the Fire,* with a thumbnail reproduction of the cover (pp24/5). She calls Bringhurst a "relative newcomer to the Canadian literary scene" (12 years after his arrival on it) adding that he "worked closely [on the book] with master printer Glenn

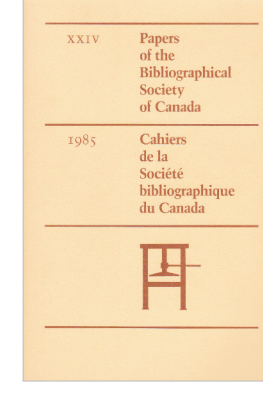
Goluska of The Nightshade Press and imprimerie dromadaire, Toronto. Together they have developed a high-quality and strikingly visual work using a Linotype Electra typeface printed by hand on Mohawk Letterpress Text paper. Despite the soft, tactually-pleasing paper, the type comes through with a clear, crisp inking that reflects the dedication of the printer. The stone coloured cover is ornamented with a wave-like line printed in a rust ink that complements the black ink used for the text. This ornament – possibly representing "Communication" – is continued in colour at the top and bottom of the pages throughout the chapbook. Delicate single-thread stitching is used for binding. The result is a delight." Glenn's name also appears on page 16 in Anne Taylor's history of the third and current era of the Society: "November saw the arrival of our sixth chapbook, *Tending the Fire*, a previously unpublished poem by Robert Bringhurst, printed by Glenn Goluska"; and on page 18 announcing that "the Society will sponsor several book arts workshops, featuring among others, Glenn Goluska, one of Canada's finest letterpress printers; Michael Wilcox, one of the top designer binders in the world; and David Carruthers, a fourth-generation Canadian papermaker."

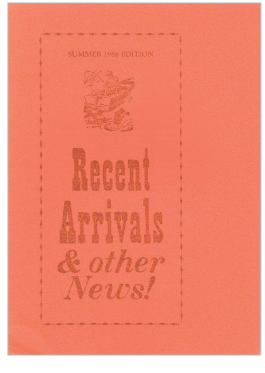


37 **Spring of 1986 Edition | Recent Arrivals | & other news | Lyndsay Dobson Books**
[16pp] catalogue stitched in letterpress card covers; 175 × 164 mm. Includes a section on The Devil's Artisan citing Diane Egerton, Glenn Goluska, Alan Horne and Will Rueter as editors, with issue 18 expected in May [p4]; notice of the impending sixth Wayzgoose Anthology (for the 8th annual festival), including a contribution from imprimerie dromadaire [7]; and under the heading "Some Completed Editions", two books, three broadsides and a projected title from imprimerie dromadaire [pp10/1]: *Brooklyn Bridge* by Vladimir Mayakovsky (now available); *Typographic Facts* by El Lissitzky; the Mike Royko broadside on the Dome; *The Bicycle* by Fernand Leger; and *The Chairs* by Alan Garshowitz; with *Poems from the Latin of Catullus* by bpNichol forthcoming. The price list printed on the flap of the lower cover, provides respective prices of $150, $14, $5, $35 and $2.50.
COLOPHON "This gathering of information is number [60, by hand] in an | edition of three hundred and thirty. | The types used are handset Centaur and Arrighi plus | an assortment of ornaments, borders, and wooden types. | They were impressed on Mayfair Text Antique Gold using | a 10×15 Chandler & Price. | Printing & binding were done at the Poole Hall | Press in Grimsby." Covers handprinted green; title brown and text black.

38 **[Glenn Goluska exhibition at The Rivoli]**
Having seen the exhibition at Letters a year earlier, Andre Rosenbaum one of the owners of the place, offered Glenn an exhibition in the main dining area. The show occurred in 1986 but I can't recall when or how long it lasted. Art generally stayed up two weeks (given that half of Queen St and all the staff were also artists seeking venue). Opening the same year as Letters four blocks east of the shop (1982), The Riv (334 Queen West) remains one of the last holdouts from the heyday of the Queen West Village.

39 BCLA | REPORTER | VOLUMES 30/1
Not seen. Published in 1986 by the British Columbia Library Association. Includes a review of *10 Poems* by Norm Sibum, published by William Hoffer in 1985, citing Glenn on pages 42/3. LACKING.



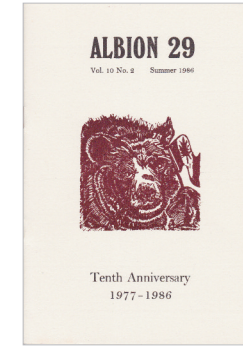


40 **xxiv Papers of the | Bibliographical Society | of Canada | 1985 Cahiers de la | Société bibliographique | du Canada | The Bibliographical Society of Canada | La Société bibliographique du Canada | Toronto, Canada 1986 | ISSN 0067-6896**
128pp perfectbound in printed card covers; 221 × 148 × 10 mm. Includes a review of The Devil's Artisan, a Journal of the Printing Arts Nos 1–17 (1980–5) by book-review editor for volumes XXI–XXIV, David Kotin, pp120/1 (with several references to Glenn). Retaining Glenn's design of the journal (sans acknowledgement).
"William Rueter and Glenn Goluska, the two editors who have been with the journal since its inception, are to be commended (with the other editors) for producing an entertaining and handsome journal without, as an editorial proudly notes, subsidies or grants."
COLOPHON "Typeset in Trump Medieval at | The Coach House Press, Toronto | and printed in an edition of 500 copies at | The Porcupine's Quill, Erin, Ontario."
Subscriptions available at 191 Albany Avenue, Toronto, home of one of the other dominant editors (from issue 3), Diane Egerton, and an eventual editor (beginning with issue 20), David Kotin.

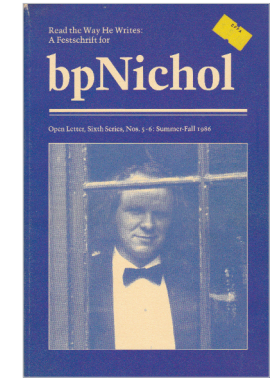
41 **what FIVE | June/July | August 1986 [mast]**
[12pp] unbound nested folios; 433 × 292 mm. Free literary tabloid, offset black on newsprint in an edition of 10,000 copies; edited by Kevin Connolly & Jason Sherman for Conman Productions. Includes an ad rear for the set of three Writers' Development Trust books designed and printed by Glenn [p12].
"RARE BOOKS | LIMITED EDITION | … | This deluxe edition of 175 copies is hand printed by Glenn Goluska and signed and numbered by the authors."
Despite the fact that the price of $400 for the set would additionally benefit the buyer with a tax receipt for $300, the books were still available a full three years after completion. The Trust office at 24 Ryerson Avenue, Toronto M5T 2P3, was two blocks from Letters.

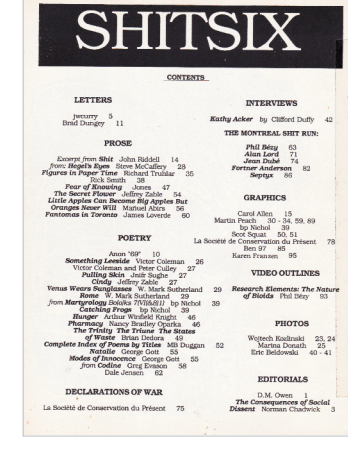
42 **SUMMER OF 1986 EDITION | RECENT ARRIVALS | AND OTHER NEWS | … | Lyndsay Dobson Books**
[8pp] catalogue sewn in letterpress card covers with a pocket rear containing "proof sheets & price list"; 262 × 186 mm. Includes a Press Profile of Shaw Street Press, mentioning Glenn [p6]; with two of their books described under the heading "Still More New Arrivals" [7]: *The Natural History of Water* by David Donnell; and *Twelve Landscapes* by Ralph Gustafson (both $28 in the Price List). Also a listing for *Dedicated to Simplicity* by Cole Weston, the first trade offering from Lumiere Press (typeset by Glenn), priced $40 [8].
COLOPHON "This gathering of information is | number [60, by hand] in an edition of three hundred. | The types used are Century Schoolbook | roman & italic and hadriano. They were | impressed on Offset Book using a 10×15 | Chandler & Price. | Printing & binding were done at | Le Nez Press in Grimsby."
The pocket conceals [1] a letterpress price-list on deckled green stock; [2] a [4pp] leaflet prefaced with "Sample pages from "A Teacup in a Field" | written by Michelle Hogan-Walker" from Columbus St Press, handprinted orange and blue, with wood engraving by George Walker printed black; and [3] a [4pp] leaflet, *Premiere! from John Weinzweig: His Words & His Music,* printed black and blue at the Poole Hall Press.

43 **ALBION | A JOURNAL FOR PRIVATE PRESS PRINTERS | Volume 10 Number 2 : Summer 1986**
32pp stitched in letterpress laid card covers (illustrated with a commissioned engraving by George Walker); 210 × 147 mm. Whole number 29, celebrating the journal's tenth anniversary (1977–86).
"In This Issue | THE PRIVATE PRESS IN CANADA | … | Albion is edited and published by Roger Burford Mason at The Dodman Press, 26 | West Hill, Hitchin, Hertfordshire, U.K." Consumed with the article by Roger Burford Mason cited on the title-page as 'The Private Press in Canada', but headed 'ALBION IN CANADA' (pp7–29). Hosted by Bill Poole and Lyndsay Dobson, the editor arrived in Canada 27 March 1986, ostensibly to give lectures in Toronto on the British private press, while affording the opportunity to visit some twelve Ontario presses before returning home, 10 April. Following completion of his PhD thesis, 'Poetry and the Private Press Since 1900' (1987: Loughborough University, Leicestershire), Roger would ultimately relocate to Toronto in 1988 (dying there prematurely, 4 October 2003, at the relatively young age of 54).
Broken into sections devoted to individual presses, the article is illustrated with 10 photos and 2 reproductions (both Glenn's). Headed 'IMPRIMERIE DROMODAIRE [*sic*] / THE NIGHTSHADE PRESS' – 'dromo' the proper Greek spelling ['δρόμο'] for "road" – the section on Glenn (pp21/2) recounts the night Roger spent with Glenn and Anne at The Stable (Thursday 3 April), sleeping "in a room whose walls were covered from floor to ceiling in books". It features reproductions of two broadsides (p21): "When the rags are picked…"; and "The Linotype was a large…" (Glenn's setting of a Mergenthaler Ad, which provided the model for his later Kafka broadside). Apart from these and the photo of Glenn at his linotype, his *Fat Lady* broadside appears behind Bill Poole in the author's photo at The Poole Hall Press (p9). The establishments discussed include: [1] Bill's Poole Hall Press in Grimsby, pp7–11; [2] The West Meadow Press of Wesley Bates in Hamilton, 12; [3] The Ontario College of Art Press in Toronto, 13; [4] Massey College Press supervised by Desmond Neill, 13/4; [5] The Met or Metropolitan Toronto Public Library hosted by David Kotin, which Roger notes "has a generous policy of buying a copy of every book produced by a Canadian private press (*buying* – none of this copyright obligation nonsense there!)"; [6] The Eden Press & Bindery of Michael Desjardins, 13–5, including a reference to Glenn as "one of Canada's most distinguished designers and printers, whose influence on Michael's printing and book designing has been of the greatest importance." At Michael's, Roger also met Richard Miller with proofs of the first Peppermint Press book; [7] Editions Canada of Rudolf Bikkers at the Ontario College of Art, 17–9; [8] Anne & Glenn's, 21/2, where Roger also met Diane Egerton and Elizabeth Forrest; [9] The Lunar Caustic Press of Bill Morgan, 23; [10] The [*sic*] Hellbox Press of Hugh Barclay in Kingston, 24–6; [11] The Columbus Street Press of George Walker, 25–7; and [12] Larchwood Press of Guy Debenham in Niagara-on-the-Lake, 28 (with the final page devoted to a number of other presses he could not visit – including Aliquando, Will Rueter away at the time).



44 **Read the Way He Writes: A Festschrift for bpNichol | Edited by Paul Dutton and Steven Smith**
272pp perfectbound in photographic card covers; 221 × 146 × 21 mm. Offset black on cream Zephyr Laid at Coach House Press (October 1986), in covers printed blue; a special issue of Open Letter generally edited by Frank Davey (Sixth Series, Nos. 5/6, Summer / Fall 1986). Produced as a surprise for bp, revealed Tuesday 14 October in the Brigantine Room at Harbourfront, where Barrie was expecting to read (not be toasted and



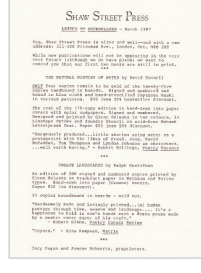


DESIGN

LEAD AIN'T DEAD

CONTEMPORARY DESIGN WITH METAL TYPE AND LETTERPRESS

BY DOUGLAS FETHERLING


SHAW STREET PRESS

LETTER TO BOOKSELLERS – March 1987

roasted). Includes 'Notes toward a beepliography' by jwcurry (pp249–70) in which Glenn is acknowledged as designer of '92. *Journal*' and '97. *Sound Poetry: A Catalogue*' (both p257) and designer and printer of '189. *continuum*' (p266). A reproduction of Glenn's *Journal* cover is also included in a collage of bp's books (p167).

45 **SHITSIX | NEW WINDS FROM URANUS**
94pp side-stapled in printed card covers; 279 × 217 × 4 mm. The sixth issue of Shit Magazine edited by D.M. Owen and Norman Chadwick with assistance from Cathy Davis; published by Martin Garth Press, 510 Front Street 3rd floor, Toronto M5V 1B8 in a numbered edition of 100 copies. With editor Chadwick's introductory note dated 1 April 1987. The first contribution is John Curry's letter to the editors concerning "visual literature", which includes: "& speaking of letterpress, Glen Goluska is still out there fiddling w/ bits of tissue & swearing at his Vandercook. 2 things that stick out in my mind right now, both by El Lissitzky, are *The Typography of Typography* [*sic*] & *Typographical Facts,* translated by Goluska & typographically "illustrated" thruout. i'm not sure if either is still available but i think they are & I'm almost certain that his translation (again typographically illustrated) of Fernand Leger's bicycle poem broadside is. beauty is the key word here: colour, type, layout, paper, especially the idealisms that govern his choice of material published. Imprimerie Dromadaire is certainly one of the more adventurous of the "fine printing" school of presses [jwcurry to "David / Norman Press", Shitsix, p10]."
Both the author and editors were regulars at Letters, like Glenn.

46 **LEAD AIN'T DEAD | CONTEMPORARY DESIGN WITH METAL TYPE AND LETTERPRESS | BY DOUGLAS FETHERLING**
Two leaves; 324 × 244 mm. Offprint pages 34 and 35 from the Spring 1987 issue of Applied Arts Quarterly Volume 2 Number 1 (Toronto), offset in colour on recto only. Includes a black-and-white photo of Glenn in his shop, together with colour images of seven of his productions.
Received by Glenn, 15 January (a week prior to publication).

47 **SHAW STREET PRESS | LETTER TO BOOKSELLERS March 1987**
[2pp] leaf; 253 × 190 mm. Press notice, offset on cotton Krypton Parchment, announcing a change of address for the press (from Toronto to London, Ontario) and providing an update on the two books printed by Glenn: *The Natural History of Water* by David Donnell (May 1986), only four hardcover copies remaining; and *Twelve Landscapes* by Ralph Gustafson (August 1985), hardcover sold out. NOT DEPICTED.
NOTE *that a later press catalogue mistakenly gives the date the press was founded as 1986.*

48 **Review by Karl Jirgens of *12 Landscapes* by Ralph Gustafson**
Not seen. Including 13 lines on Glenn; in Canadian Literature 112 (spring 1987), p192.

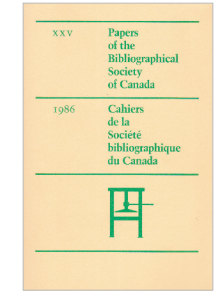
49 **XXV Papers of the | Bibliographical Society | of Canada | 1986 Cahiers de la | Société bibliographique | du Canada | The Bibliographical Society of Canada | La Société bibliographique du Canada | Toronto, Canada 1987 | ISSN 0067-6896**
192pp perfectbound in printed card covers; 222 × 146 × 14 mm. An article by Glenn is included in 'A Checklist of Books and Articles in the Field of the History of the Book and Libraries, Part 2' by Liana Van der Bellen

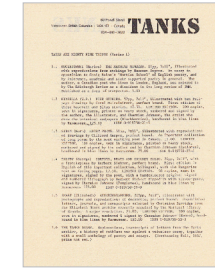
(pp139–52): "Goluska, Glenn. 'The Book Arts in Canada.' Amphora 59 [1985]: 2–8" (p151).
COLOPHON "Typeset in Trump Medieval at | The Coach House Press, Toronto, and | printed in an edition of 500 copies at | The Porcupine's Quill, Erin, Ontario."
NOTE *that Part 1, which appears in Volume XXIII (1985), includes a listing for* A Dictionary of Toronto Printers, Publishers, Booksellers and Allied Trades, 1798–1900 [*sic*] *by Elizabeth Hulse, on page 93, without reference to Glenn.*

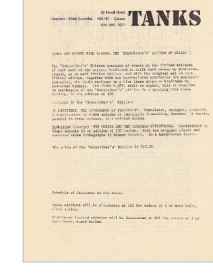
50 **TANKS ARE MIGHTY FINE THINGS (Series 1)**
[2pp] leaf; 278 × 216 mm. Prospectus xeroxed on cream Classic Laid, tabulating the contents of the first and ultimately only series of Bill Hoffer's militant collection of literary monographs. Includes two references to Glenn (verso). Also projecting the inclusion of Hoffer's own *Tanks Diary* (in place of the aborted Tamio Wakayama fascicule?): "1.6 THE TANKS DIARY. Explanations, transcripts of letters from the Tanks | archive, a history of ruthless war against a valueless enemy, together | with a small anthology of poetry and essays. (Forthcoming Fall, 1987 | price not set.)" The verso contains a description of the deluxe issue: "TANKS ARE MIGHTY FINE THINGS: THE 'SUBSCRIBER'S' EDITION OF SERIES 1. | The 'Subscriber's' Edition consists of sheets of the limited editions | of each part of the series, handbound in stiff card covers by Rasmussen, | signed, as in each limited edition, together with two hand-printed portfolios not available | otherwise, the whole enclosed in a blue linen slipcase, handmade by | Rasmussen bindery. THE TANKS DIARY, still to appear, will be supplied | to purchasers of the 'Subscriber's' edition in a matching blue linen | binding, in the edition of 150. | Included in the 'Subscriber's' Edition: | "EL LISSITZKY. THE TOPOGRAPHY OF TYPOGRAPHY. Translated, designed, composed, | & vandercooked by Glenn Goluska at imprimerie dromadaire, Toronto. 4 sheets, | printed in three colours, in a printed folder. | MCWHIRTER (George) THE VOYEUR AND THE COUNTESS WIELOPOLSKA. Handprinted by | Glenn Goluska in an edition of 150 copies. With two original signed and | numbered stone lithographs by Dianne Ostoich. In a handprinted folder. | The price of the 'Subscriber's' Edition is 325.00."

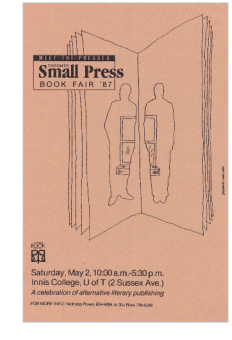
51 **MEET THE PRESSES | TORONTO | Small Press | BOOK FAIR '87**
Flier; 215 × 140 mm. Promoting the first Toronto Small Press Book Fair, held at Innis College at the University of Toronto, Saturday 2 May 1987; photocopied on tan stock, with a drawing by Mark Laba.

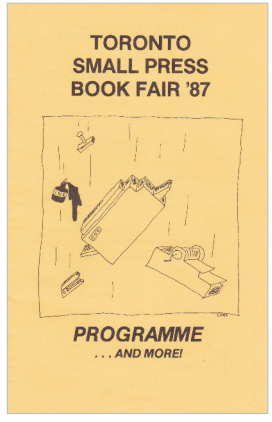
52 **TORONTO | SMALL PRESS | BOOK FAIR '87 | PROGRAMME | ...AND MORE!**
[8pp] pamphlet stitched in printed yellow paper covers; 216 × 137 mm. Compiled by Stuart Ross, typeset at Excalibur Publications, York University, and printed at Kwik Kopy Printing. The programme and directory for the so-called first Toronto Small Press Book Fair, held at Innis College at the University of Toronto, Saturday 2 May 1987; with drawings by Mark Laba and an Introduction by bpNichol entitled 'So What Is Small Press?' Includes a listing for imprimerie dromadaire with their publications available at Letters bookstore [p4].
Glenn was encouraged to exhibit at the Fair both by bpNichol, and as a result of his introduction to those behind the event, at Letters. His broadsides were a familiar fixture amid the display of indie smallpress publications at the shop, associating him closely with the underground rabble – outsiders more in harmony with his affinity for Villon and Mayakovsky – almost as much as with his letterpress peers. Indie art striving after raw effects, in part, in

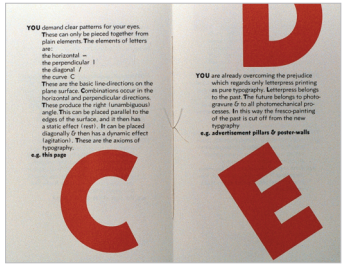




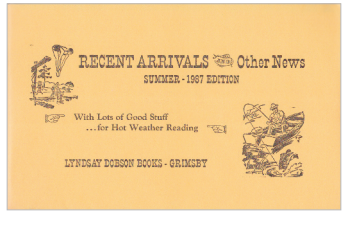








Typographic Facts *by El Lissitzky, central page-spread*



sympathy with the raw spontaneity of the early Russian futurists (like Khlebnikov) and their contemporary Dada 'mooks' (like arthur cravan); embracing anti-art in response to the institutionalization of a government-sponsored ethos. The extensive smallpress display at the shop (a holdover from my days at Reid's on Yonge through the 70s) brought many of these smallies into contact with one another, frequently for the first time. In part, as a result of this, the first monthly gathering of small press publishers convened to display their wares at the Scadding Court Community Centre, 707 Dundas Street West, Sunday 16 December 1984, under the rubric 'Meet the Presses'.

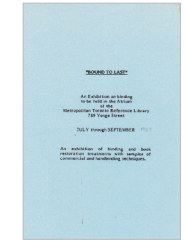
In the midst of a lengthy letter on "visual literature" to the editor of Shitsix, for instance, john curry writes:

"*& speaking of letterpress, Glen Goluska is still out there fiddling w/ bits of tissue & swearing at his Vandercook. 2 things that stick out in my mind right now, both by El Lissitzky, are* The Typography of Typography [*sic*] *&* Typographical Facts, *translated by Goluska & typographically "illustrated" thruout. i'm not sure if either is still available but i think they are & I'm almost certain that his translation (again typographically illustrated) of Fernand Leger's bicycle poem broadside is. beauty is the key word here: colour, type, layout, paper, especially the idealisms that govern his choice of material published. Imprimerie Dromadaire is certainly one of the more adventurous of the "fine printing" school of presses* [*jwcurry to editor DM Owen, Shitsix: New Winds from Uranus, May 1987, p10*]." *This on the heels of an earlier review by john:*

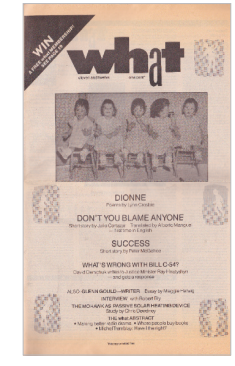
"Typographic Facts *by El Lissitzky, Imprimerie Dromadaire, 1985, 9pp. Unpriced. this text by Lissitzky, first published in 1925 & here newly translated by Glenn Goluska, stands as a very precisely arranged manifesto in favor & demonstration of "organic typography." in going repeatedly thru this book, two things emerge: 1st, goluska's obvious compatability w/ the material as translator/designer/printer. his woodtype "illustration"s* [*sic*] *& dense slug-set texts add a sense of indisputability to the content & pave the way to conversion. the 2nd thing to emerge is the fact of modern printers' general refusal to be party to any of the basic merits of the theory involved: 'YOU should demand of the writer that he really present what he writes, that his ideas reach you through the eye… Therefore typographic form should do by means of optics what the voice and gestures of the writer do to convey his ideas* [*p7*]*.' Lissitzky, Goluska, i, you, all are demanding of themselves & of others: why then can we not transfer this demand & make it felt in the eye from the page in our typography & our attention to the peculiar demands we may have it make? the Dromadaire books revel in their typographical uniqueness & Lissitzky's* Typographical Facts *is, i feel, unique again in its attack & a valuable contribution to "fine printing" literature* [*Mondo Hunka-mooga: a journal of small press reviews No 4, May 1985, pp10/1*]."

These two reviews were apparently significant enough for Glenn to single out for his CV (2004) among only 15 'Articles and Reviews about' him, 1978–2002. Their brevity (and repetition), in such compressed company, peripherally highlights the paucity of attention his work appears to have received while alive. The indie press gravitated to 'inclusive community' bent on challenging convention, a cooperative lateral domain (as an alternative to competitive hierarchy) inviting everyone *consumed by letters to join in the heady ferment of cultural restivity. The 'open space' comprising an inevitable progression in the revolution of the press (which more directly than any closed guild, gave way to the open forum of the revolutionary information superhighway).*

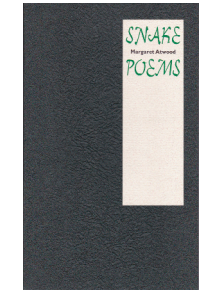
53 RECENT ARRIVALS | AND OTHER NEWS | **for the Summer of '87** | LYNDSAY DOBSON BOOKS | **Grimsby**
[28pp] landscape catalogue stitched in letterpress card covers with pockets front and back; 127 × 202 mm. Every odd leaf is a half-leaf with deckled fore-edge. Includes listings for two books and a broadside from imprimerie dromadaire [pp19/20]: *Ode to the Operator* by B.B. Fletcher; *Liebhaber's Wood Type* by Robert Kroetsch; and *Additives* by Paul Dutton (priced $15, $20 and $25 respectively). Prefaced by a brief introduction: "imprimerie dromadaire was begun in 1976. | Books and ephemera continue to appear at | irregular intervals, but the commissioned | work of The Nightshade Press still demands | a great deal of time. Typographic | experimentation remains a major goal, along | with a desire to publish texts worth the effort. | Lately these have mostly been works by | contemporary Canadian writers, including a | series of poetry broadsides to be issued as a | portfolio when completed. The Linotype has | proven invaluable, if sometimes infuriating, | in setting large amounts of text. And the recent acquisition of Tim Inkster's wood type | collection augments an already sizeable | accumulation that now awaits the time and | inspiration to put it to good use. Self- | discipline and financial reward remain as | elusive as ever. | Glenn & Anne Goluska". There is also a notice for the 'Bound to Last' exhibition at Metropolitan Toronto Reference Library in which Glenn and Anne showed *Snake Poems* by Margaret Atwood and *The Cry of Distant Ants* by Alexander Urusov [22].
COLOPHON "This Summer Issue was printed on Byronic Text (offcuts) using | 10×15 Chandler & Price serial No. C56452 (which according to | the list in the latest issue of The Printer shows it was made in | 1917). This copy is number [60, by hand] in an edition of two hundred & eighty." Printed in a variety of inks.

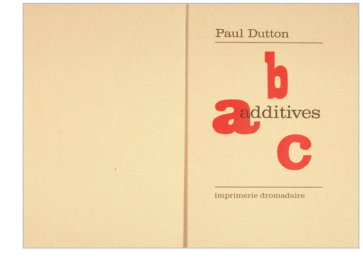


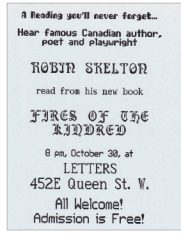
54 "BOUND TO LAST" | **An Exhibition on binding**
Leaf; 216 × 142 mm. Handbill announcement xeroxed on blue bond (neither designed nor set by Glenn). Held in the Atrium of the Metropolitan Toronto Reference Library, 789 Yonge Street, July through September 1987, the exhibition featured two books produced by Anne and Glenn, *Snake Poems* by Margaret Atwood and *The Cry of Distant Ants* by Alexander Urusov.

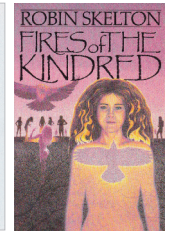


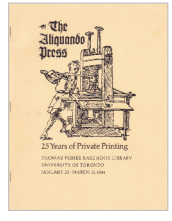
55 **what | eleven and twelve one cent [mast]**
24pp unbound folio; 434 × 290 mm. The July through October 1987 issue of this penny-short-of-free literary tabloid edited by Jason Sherman; ISSN 0827-1828. Includes a letter to the editor from me, 'Support art | not profit | (re: readings, issue 10, by Kevin Connolly & | Stuart Ross) | JOHN M. BENNETT LOSING EM IN GRAND | T.O.: a rereading readymade for Kevin & Stuart' (p2). Glenn is included among the 22 named regulars at Letters readings: "a lovely if haggard group of regulars who somehow always manage to make themselves comfortable despite their upbringing (kindof like the oldtime salon, an informal getogether over a little healthy yammer): jwcurry, martin gray, tim dunn, glenn goluska, kate van dusen, bpNichol, liane heller, victor coleman, doug sharpley, brad robinson, jones, jim roberts, richard shuh, maggie helwig, dan bradley, kris nakamura, eric layman, maureen paxton, roberta fairbrother, darinka blagaj, david mcfadden, david owen, and a few others whose names i don't know".
The gist of the criticism was that the reading (which attracted an audience of only 20) apparently hadn't been well-enough advertised; the gist of the rejoinder that in fact it had.

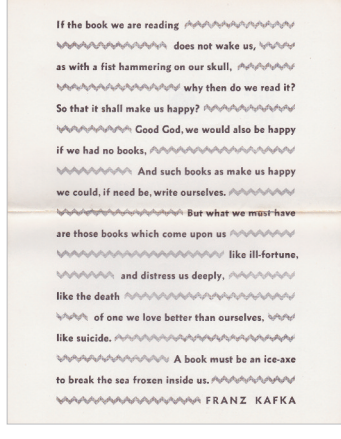












56 **ROBIN SKELTON | FIRES OF THE KINDRED | Porcépic Books | Victoria • Toronto**
160pp perfectbound in illustrated card covers; 227 × 150 × 11 mm. Published fall 1987 by Press Porcépic Ltd, 235–560 Johnson Street, Victoria BC V8W 3C6; ISBN 0-88878-271-3. Launched in the east with a reading at Letters, 30 October 1987, during which Ludwig Zeller snapped the picture of Glenn and I. Featured in the book-arts gallery at the time was an exhibition of the publications of Ludwig's and Susana Wald's Oasis Press (1972–94), dedicated to surrealist art and literature.
This copy of the book, inscribed at the launch, is one of a small number of pre-publication issues with cover misaligned along spine. Poster produced by the publisher.

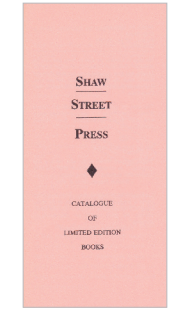
57 **The | Aliquando | Press | 25 Years of Private Printing | THOMAS FISHER RARE BOOKS LIBRARY | UNIVERSITY OF TORONTO | JANUARY 20 – MARCH 31, 1988**
22pp catalogue side-stapled into printed pale yellow card covers; 279 × 216 mm. An illustrated exhibition catalogue, typeset by Will Rueter and photocopied on white bond; with Introduction by Marilyn Rueter and Afterword by Will. "The following is a complete bibliography of books and broadsides produced at The Aliquando Press since its founding. Items preceded by an asterisk are shown in the exhibition."
Glenn is mentioned twice: [1] *Three Sketches of Bali* (1987): "typeset by Glenn Goluska at The Nightshade Press" (p14); and [2] in the Afterword [p21]: "In moments of despair and elation I rejoice in the contributions of Paul Hayden Duensing, who has personally supplied many of the Press's most beautiful letterforms and whose generosity, encouragement, and wisdom are a constant inspiration; and of Glenn Goluska, whose good humour, sound advice, and a passionate concern for the craft of making books have carried me through good times and bad. Everyone should be blessed with such friends."
There was also a limited issue in orange card covers with title letterpressed red by Will Rueter [*lacking*].

58 **Book Arts Collections: | A Representative | Selection | Edward Ripley-Duggan | Editor | The Hawthorn Press | New York • London**
Not seen (facsimile viewed online): 128pp bound in screened wine linen; approximately 230 × 160 mm. Also published as Special Collections VOL 4 NO 1 (1988). Publisher's address: 12 West 32 Street, New York 10001. ISBN 0-86656-594-9. Glenn is mentioned on page 27 under the heading, 'Canadian Private Press Books' in the section, 'Sources for the Study of the Book Arts at the National Library of Canada' by Liana van der Bellen (pp11–34): "Glenn Goluska, owner of Imprimerie Dromadaire in Toronto, works at the Coach House Press, an important small publishing house renowned for its well-designed and printed books. An example of his publications are [*sic*] *Nineteenth Century Russian Printing Types* (1980) and Alexander Urusov's *The Cry of Distant Ants* (1978)." LACKING.

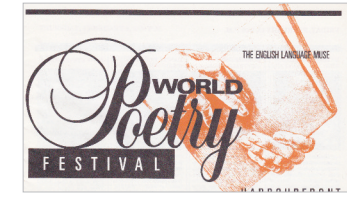
59 **List No. 71 | Canadian Literature | William Hoffer, Bookseller, | Limited | 58 & 60 Powell Street | Vancouver, B.C. Canada V6A 1E7 | (604) 683-3022**
[24pp] catalogue with last leaf blank, foliated [ii], 1-20, [ii]; stitched in printed paper covers; 216 × 140 mm. The covers reproduce the first issue of Glenn's Kafka broadside without the colophon, acknowledging it merely as "Cover typography by Glenn Goluska of the nightshade press, Toronto [p ii]" despite the original colophon having identified it as a dromadaire production.

Unhappily for Glenn, it also reprints the unfortunate first setting (with wrongfont comma after "us" in the second line, and a comma instead of a period after "books" in the seventh). Issued November 1988, the catalogue (which offers nothing by Glenn) opens appropriately with 36 items printed either by Will or Gustav Rueter. It also includes an expansive account of Hoffer's falling-out with Robert Bringhurst (both over the publication of Robert's 1987 'Codicil to Ocean / Paper / Stone' and his review in The Saturday Globe and Mail, of the 1987 Hoffer edition of John Metcalf's Freedom from Culture, *31 October 1987). Hugh Anson-Cartwright's copy was received 5 December 1988.* NOTE *that long before this, Bringhurst regularly challenged Hoffer's position on government subsidies in the arts, evident in his portion of the interview with Bill published in Contemporary Verse Two 5:2 (winter 1980/1).*

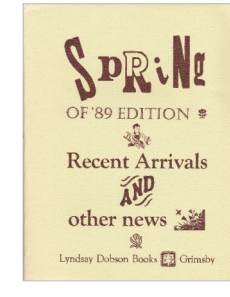
60 **SHAW | STREET | PRESS | CATALOGUE | OF | LIMITED EDITION | BOOKS**
[6pp] gatefold leaflet; 215 × 278 mm (unfolded sheet); 215 × 93 mm (folded). Offset salmon-coloured bond, with no involvement by Glenn, but listing the two books he printed for the press, together with three of four blurbs focusing on their production (including however neither reference to Glenn nor his press). Also includes an announcement of the Therafields Foundation Award for Poetry (*aka* the bpNichol Chapbook Award) to David Donnell's *Natural History of Water.*
Roughly dated from the inclusion of the most recent press publication, Cary Fagan's Nora by the Sea, *which was produced at Coach House Press, fall 1988. In a thumbnail history of the imprint* [p5], *publisher Cary Fagan mistakenly dates the inception of the press a year after its first publication in 1985.*



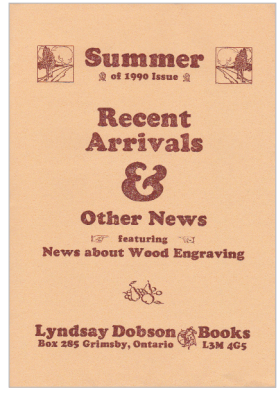
61 **THE ENGLISH LANGUAGE MUSE | WORLD | Poetry | FESTIVAL | HARBOURFRONT**
Sheet with three folds (comprising four panels); 280 × 861 mm (sheet); 280 × 215 mm (folded). Festival programme offset brown and black on soft white stock, including thumbnail sketches of the 24 participating poets (with photos for 23). The week-long Festival, held in the Brigantine Room, York Quay Centre at Harbourfront in Toronto, 6–11 February 1989, included David Bromige and Phyllis Webb (both authors of broadsides handprinted by Glenn for the Letters-Salon series in October 1986).
The Festival occurred two months before the Letters Reading Series portfolio, 9 Poets Printed, *was completed. The price of admission was $4 per reading or $18 for the week (for members); $10 and $45 respectively (for schlubs).*



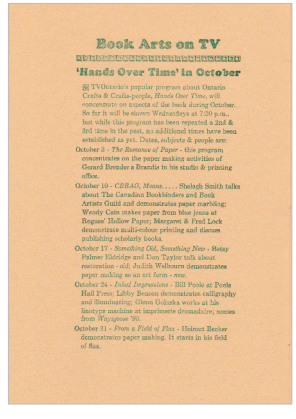
62 **SPRING '89 EDITION | RECENT ARRIVALS | AND | OTHER NEWS | … | Lyndsay Dobson Books Grimsby**
[16pp] catalogue sewn in letterpress card covers with pockets fore and aft; 226 × 181 mm. Handprinted brown and green, it includes notice of the impending 11th annual Wayzgoose, 22 April [p9]; plus listings for four books and two broadsides from imprimerie dromadaire, under the heading "Second Time Around from Glenn Goluska" [14/5]: *Etaoin Shrdlu* ($14); *Brooklyn Bridge* by Vladimir Mayakovsky ($150); *Liebhaber's Wood Type* by Robert Kroetsch ($20); and *Additives* by Paul Dutton ($40); together with the Mike Royko ($5) and B.B. Fletcher ($15) broadsides. Included among the pocket ephemera (or Stuffers) is a poster on newsprint handprinted green and orange: "Celebrate | SIMCOE | DAY | August 7th 1989…".
COLOPHON "The Spring '89 Issue was printed in an edition two hundred [*sic*] | & twenty of which this is number [60, by hand]. | Handset Centaur and Arrighi were impressed on Mohawk | Letterpress Text using a 10×15 Chandler & Price."



63 **SUMMER 1989 | RECENT ARRIVALS | AND | OTHER NEWS | FEATURING | The NEW | MULTI-FOLD | FORMAT | Direct From | LYNDSAY DOBSON BOOKS | Box 285 Grimsby L3M 4G5**
Elephant broadsheet with four folds producing 16 backed-up panels; 891 × 634 mm (unfolded sheet); 226 × 160 mm (folded). Handprinted green, blue, yellow, red, orange, mauve, emerald green and brown on cream stock by Bill Poole; mailed August 1989. Under the heading '& SOME OTHER NEWS | NEW FINE PRINTING LIST', Hugh Anson-Cartwright's recent booklist (60) is reported to include "7 books from imprimerie dromadaire".
COLOPHON "The Summer of '89 Issue was printed in an edition of | two hundred & twenty of which this copy is number [60, by hand in blue ink]. | Various types & inks were impressed on Fraser printing | paper using a 10×15 Chandler & Price."
Mailing label coded 89-8, addressed to "LETTERS BOOKSTORE | 77 FLORENCE ST STUDIO 104 | TORONTO ONT | M6K 1P4".

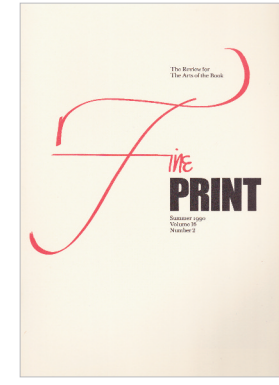


64 **'Working relationships' in Homes Magazine, September 1989**
Leaf; 279 × 215 mm. Photocopied for me on plain bond by Glenn shortly after publication. Includes three paragraphs on Glenn at the Stable (p20).
Four years old at the time, the flagship magazine of the company is still being published by Home Publishing Group, 37 Sandiford Drive Suite 404, Stouffville L4A 3Z2 (though good luck finding the actual issue).

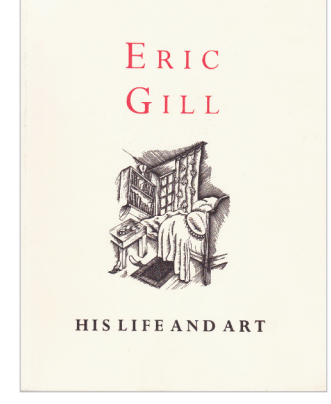


65 **Summer | of 1990 Issue | Recent | Arrivals | & | Other News | featuring | News about Wood Engraving | Lyndsay Dobson Books | Box 285, Grimsby, Ontario L3M 4G5 [cover]**
[16pp] catalogue, sewn in letterpress card covers (with flap at foot, forming pockets within); 266 × 183 mm. Includes a page devoted to "Book Arts on TV | 'Hands Over Time' in October" [p4]: "TVOntario's popular program about Ontario | Crafts & Crafts-people, *Hands Over Time,* will | concentrate on aspects of the book during October. | So far it will be shown Wednesdays at 7:30 p.m., | but while this program has been repeated a 2nd & | 3rd time in the past, no additional times have been | established as yet. Dates, subjects & people are: | … | October 24 – Inked Impressions – Bill Poole at Poole | Hall Press; Libby Benson demonstrates calligraphy | and illuminating; Glenn Goluska works at his | linotype machine at imprimerie dromadaire; scenes | from Wayzgoose '90." The other episodes featured 'The Romance of Paper' (3 October); 'CBBAG Means' (10); 'Something Old, Something New' (17); and 'From a Field of Flax' (31).
COLOPHON "The Summer of '90 issue was letterpress printed in an | edition of two hundred & twenty-five. This is number [60, in ink]. | Type used were Linotype Fairfield, set by Bob Gettinby, | for the recent arrival and news. They were impressed on | Noranda Recycled paper using a 10×15 Chandler & Price."
Enclosed within the pockets: [1] *bookmark for the 6th Book Arts Fair at* OCA; [2] *promotional card for* The Brisk Young Butcher *from West Meadow Press;* [3] *folding card from Utility Grade Paper Products;* [4] *Lyndsay Dobson return postcard; and* [5] *Price List. Subsequently* CBBAG *made tapes of the programmes available on loan to its members. This copy was received at the shop 19 July 1990.*
NOTE *that the* TV *series garnered a brief notice from Roger Burford Mason in The Printer 57 (December 1990) under the title 'Poole, Taylor, Goluska star in* TV *five-parter' (p4) concluding with the "series is scheduled for a repeat in Ontario late in 1991".*

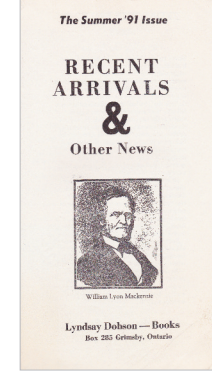
66 FINE PRINT | VOLUME 16, NUMBER 2 : SUMMER, 1990
[40pp] issue, foliated [55]–94; stitched in card covers; 305 × 229 mm. Cover illustrated by Fernand Baudin.
COLOPHON "This issue was set in Monotype Bembo by Othmar Peters, and cast by Patrick Reagh, Printers, Los Angeles. Engravings by Harms | Graphics, San Bruno; and Kayenay Graphics, Mason City, Iowa. Offset illustrations printed by Phelps-Schaefer Litho-Graphics, | Brisbane. Letterpress by Wesley B. Tanner, Berkeley; and James Wehlage at the Anchor & Acorn Press, Petaluma."
Includes a glowing review by Crispin Elsted of David Kotin's publication, *Blemie's Will: The Last Will and Testament of Silverdene Emblem O'Neill,* produced by Glenn (p91). "Glenn Goluska, who designed & printed *Blemie's Will* at his Nightshade Press for David B. Kotin, is the best letterpress designer-printer in Canada."
In his CV, Glenn dates this July 1990.

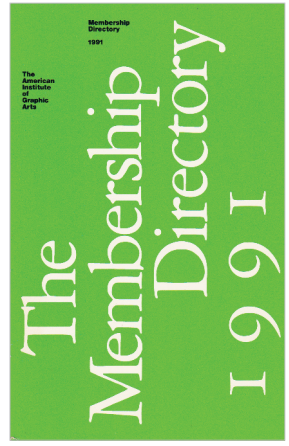


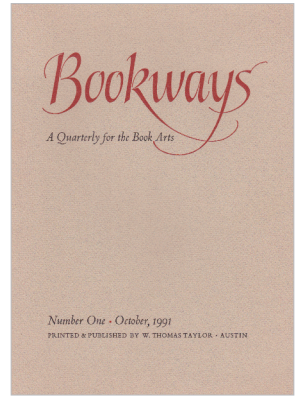
67 ERIC | GILL | HIS LIFE AND ART | **An exhibition in the Thomas Fisher Rare Book Library | University of Toronto | 19 April – 30 June 1991**
56pp perfectbound in illustrated card covers ($20 rear); 228 × 179 × 4 mm.With a Preface by Richard Landon.
COPYRIGHT PAGE "Printed in Canada in Gill's Perpetua type | … | ISBN 0-7727-6005-5 | … | Exhibition by Alan Horne and Guy Upjohn | Exhibition mounted by Emrys Evans and Linda Joy | Catalogue written by Alan Horne, Richard Landon and Guy Upjohn | Catalogue designed by Veronica Fisher | Photography by Jim Ingram | Catalogue made possible by a grant from the Friends of the Thomas Fisher Rare Book | Library".
The exhibition included a section devoted to 'Eric Gill and the Toronto Connection' (East Reading Room 1) featuring two works by Glenn: *A Day in the Life of Eric Gill Stonecutter* (1982); and *Inner Necessities: The Letters of David Jones to Desmond Chute* (1984: Anson-Cartwright Editions). Reference to these appears on page [44] of the catalogue: "Glenn Goluska, in celebration of the 100th anniversary of Gill's birth, produced *A day in the life of Eric Gill, stonecutter.* More recently, *Inner necessities: the letters of David Jones to Desmond Chute* was set in Gill's Pilgrim and Gill Sans – appropriately so, for Chute and Jones were two of Gill's intimate friends."
Neither is illustrated in the catalogue.
NOTE *curiously* Inner Necessities *is absent from the subsequent exhibition at Fisher devoted to* David Jones: Artist and Writer *(5 October 1995 – 2 January 1996), despite being his only book initially published in Canada.*



68 **The Summer '91 Issue | RECENT | ARRIVALS | & | Other News | Lyndsay Dobson Books | Box 285 Grimsby, Ontario**
Sheet; 329 × 160 mm (folded); 329 × 1275 mm (unfolded). Broadsheet with seven folds designed to form an eight-panel [16pp] accordian-fold catalogue. Includes a full-page devoted to David B. Kotin and the publication of *Blemie's Will,* priced $50 – with reference to Glenn [p9].
COLOPHON "This issue, Number 17, was printed in an edition of two hundred & | ninety of which this is number [60, holograph in red ink]. | The text types are linotype Palatino & handset Goudy Old Style. | They were impressed [by Bill Poole] on Noranda Recycled Paper's Heritage using | presses at the Mackenzie House Printery in Queenston."
"EDITOR'S NOTE: The Private Press movement is deeply indebted to David Kotin. It was David who brought the printers together when he scoured the country for private press books and created the exhibition *Reader, Lover of Books* in 1976 at the North York Public Library. At the time he was curator of the Library's Canadiana







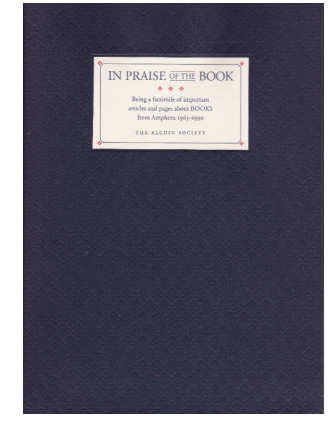
Department. The exhibition led to the first Wayzgoose in Grimsby in 1979, when many of the same Private Presses gathered to show their work and talk shop, and they have done it every springtime since. The Wayzgoose suggested Lyndsay Dobson Books, and here we are. We all owe him a lot. David is also an editor of The Devil's Artisan which brings up the next item of business. The Devil's Artisan has struggled through 27 issues of excellence as "A Journal of the Printing Arts" (number 27 includes 'Life after the Rebellion: William Lyon Mackenzie as Printer After 1837", please see The Cover Story). As a result of trying to meet the semi annual deadline and not always making it, The Devil's Artisan plans to be an 'occasional' publication. It is well worth the $20 for the next two issues. To subscribe send $20 to: The Devil's Artisan, 191 Albany Ave. Toronto M5R 3C7."
The Cover Story focuses on the recent opening of the Printing Museum in William Lyon Mackenzie's old home at Queenston (rebuilt in 1938). The issue also advertises the impending 7th Annual Book Arts Fair at the Ontario College of Art, 1 December 1991. Also enclosing a letterpress subscription renewal form and separate Price List (together with the label addressed to Letters, 77 Florence studio 104, Toronto M6K 1P4).

69 **Membership Directory 1991 | The American Institute | of Graphic Arts | … | 1059 Third Avenue | New York, New York 10021**
[184pp]: [xiv], 170; catalogue perfectbound in printed card covers. 215 × 136 × 10 mm. Includes Glenn among the 100 Canadian members through 31 October 1990 (p141; indexed p152). His designation, "M/GD" ranking him as a "Member Graphic Design", was reserved for those who "practiced or taught graphic design for three years or more". He is listed as proprietor of The Nightshade Press PO Box 197 Station P Toronto M5S 2S7.
Glenn's copy with accompanying note headed "Dear AIGA Member" signed by Associate Director, Chris Jenkins (in facsimile); price for additional copies, $25 to members, $45 otherwise.
NOTE *that Glenn is alone among Canadian publisher/printers.*

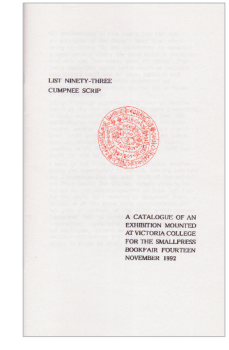
70 **ANNEXE "A" | Huitième livraison | Automne 1991 [cover]**
[40pp] stitched in self-covers, laid in printed card folder; 216 × 144 mm. The eighth catalogue of antiquarian books by François Côté, 1857 rue Wolfe, Montréal H2L 3J9. The cover reproduces Glenn's poster for the Salon du Livre Ancien Montréal, 5/6 October 1991.
Acquired during my introduction to his shop with Glenn.

71 **BOOKWAYS | A Quarterly for the Book Arts • Number 1, October 1991**
52pp sewn in three gatherings glued into letterpress card covers; 279 × 202 × 5 mm. The first of this handsome journal's 16 issues (1991–5) edited and published by Tom Taylor with assistance from Anita Prewett.
COLOPHON "Set and printed in Monotype Bembo on Mohawk Superfine at the printing office | of W. Thomas Taylor. Calligraphy by Suzanne Moore, photography by Victoria Smith | & Austin Prints for Publication. Offset lithography by CSI, Inc. | Bookways (ISSN 1057-6355) is published quarterly in October, January, April, and July by W. Thomas Taylor, Inc., | 1906 Miriam Ave., Austin, Texas 78722-1714."
Includes a report in the Booktalk section, on the 66th Annual AIGA Book Show in New York, identifying Glenn as one of the "familiar names" among the 123 selections (from 720 entries). His three CCA award winners for 1990 are listed: *Ernest Cormier and the Université of Montréal; Buildings in Boxes / L'Architecture en Jeux;* and *Money Matters* (p4).
The issue also includes an appropriately quixotic memoir by Editorial Advisor Harry Duncan (pp13–8).

72 **IN PRAISE OF THE BOOK | Being a facsimile of important | articles and pages about BOOKS | from Amphora 1965–1990 | The | Alcuin | Society | VANCOUVER, CANADA | 1992**
[104pp]: [viii], 96 (last leaf blank); perfectbound in plain navy card covers in matching jacket with spine and cover labels; 255 × 178 × 10 mm. A 25-year-anniversary anthology edited by Barbara Hemphill and Jean Mac Donald from the first 82 issues of Amphora. Reprints the review by Glennis Zilm of *Tending the Fire* by Robert Bringhurst (pp46/7), from Amphora 62, December 1985 (pp24/5).
COPYRIGHT PAGE "published by | THE ALCUIN SOCIETY | PO Box 3216, Vancouver, BC Canada V6B 3X8 | with the financial assistance of | THE LEON AND THEA KOERNER FOUNDATION | DR WALTER C. KOERNER | DON ATKINS | J. E. HORVATH | ROBERT DOULL | and with donation of time and expense by | BARBARA HEMPHILL | JEAN MAC DONALD | GWEN MURRAY | The papers supplied through Coast Papers are | Teton Cover, indigo; and Teton Text, warm white (acid-free). | Embossing by Branislav Klco. | ISBN 0-919026-15-X".
Planned for 1990, the anthology was delayed as a result of "administrative and financial problems" according to Richard Hopkins (Amphora 91, spring 1993, p20). Also including reprints of 'The Canadian Private Printer as Binder' by Will Rueter (pp24–8) and 'Letter from a Bookseller' by William Hoffer (pp41–4).



73 **LIST NINETY-THREE | CUMPNEE SCRIP | A CATALOGUE OF AN | EXHIBITION MOUNTED | AT VICTORIA COLLEGE | FOR THE SMALLPRESS | BOOKFAIR FOURTEEN | NOVEMBER 1992 [cover]**
[60pp] pamphlet stitched in self-covers; 216 × 131 mm. An exhibition catalogue of sample publications from 206 historic independent presses (plus 23 privately printed titles), issued 5 December 1992 in an edition of 103 copies, with cover image of the Phaistos Disk in red (first extant example of printing from movable type); dedicated to Greg Curnoe, killed while cycling the day of the fair (19 November 1936 – 14 November 1992). Including *Additives* by Paul Dutton under the entry for imprimerie dromadaire [p23]; with a brief description: "(April 1988) Toronto. Copy 21 of 100, signed. Designed, set & handprinted (with his unique additive cover typography) by Glenn Goluska. Additive 'note' laid in, as issued. Handbound. Printed two colours throughout. $75".
The exhibition was the focal feature at the Toronto Smallpress Fall Bookfair, with Glenn in attendance (though not displaying), in company with Denise Carson Wilde, west-coast printer, artist and poet. Issued three weeks later largely as a record of the event, the list also doubled as an antiquarian catalogue for collectors and institutions.



74 **The Aliquando Press | THREE DECADES OF PRIVATE PRINTING | An exhibition of letterpress books, broadsides, | and ephemera from Will Rueter's private press | THE FAR FIFTY, TORONTO | 30 October – 19 November 1993 | THE ALIQUANDO PRESS, TORONTO 1993**
24pp catalogue sewn by the author in letterpress paper covers; 222 × 127 mm. An exhibition catalogue with text offset black on cream Zephyr Laid at Coach House Press, with Barcelona grey Strathmore Text covers handprinted silver, gold and red by Will Rueter in an undisclosed edition of 300 copies.
PAGE [5] "The following is a complete chronological bibliography of books (marked BK) and broadsides or quotations (marked BQ) produced at the Press since its founding."
Glenn is acknowledged among the many who have "actively helped the Press [Introduction, p4]"; in the entry for *Three Sketches of Bali* by Maria Hofker-Rueter (BK 68, 1987), "typeset by Glenn Goluska at The Nightshade Press [p19]"; and the entry for *Bookbinding* by Thomas James Cobden-Sanderson (BK 70, 1989), "I am grateful to Glenn Goluska for resolving a mechanical crisis during its printing [p21]."

ORDER TOUCHED WITH DELIGHT

Work from The Aliquando Press of William Rueter Victoria College, University of Toronto 10 February–24 March 1995

The heady fumes of ink and ideas

Coach House was as much a salon as a press, radiating a masculine funk and fragrance. I was one of the few women who hung in through the decades-long conversation. On truly mad days I thought of myself as receptionist for a halfway house on Mars *By Sandy Sheard*

The Far Fifty, 26 Noble Street, Toronto, was a studio, storage and gallery space maintained by Nancy Jacobi, proprietor of The Japanese Paper Place.

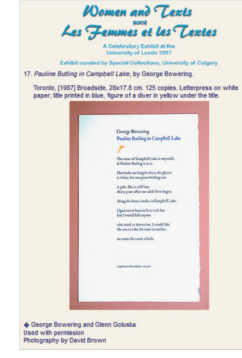
75 ORDER TOUCHED WITH DELIGHT | **Work from The Aliquando Press of William Rueter / Victoria College, University of Toronto 10 February – 24 March 1995**
[2pp] leaf; 278 × 215 mm. A descriptive exhibition guide compiled and typeset by Will, photocopied on yellow bond. The exhibition consumed four glass cases in E.J. Pratt Library and another two in Northrop Frye Hall, together with a hanging of broadsides in the Hall. Includes an acknowledgement to Glenn for typesetting *Three Sketches of Bali* by Maria Hofker-Rueter [p2]

76 **La Nouvelle Vague canadienne: | Coach House Press et la prolifération des presses specialisées au Canada anglais durant les années 60 | New Wave Canada: | The Coach House Press and the Small Press Movement in English Canada in the 1960s**
Sheet; 458 × 638 mm. Untrimmed press-sheet of the poster for the exhibition at the National Library of Canada, 395 Wellington Street, Ottawa, 21 June 1996 through 20 February 1997; offset in colour on cream Zephyr Laid at Coach House Press. Depicting a private adaptation instead of the official poster, produced by Rick/Simon for a handful of press employees who worked on the project.
Based on a Coach House Press collection I sold the National Library early 1992, it was also the featured exhibition displayed on their first website. According to the Draft Proposal from the curator, David McKnight of McGill University (dated May 1995), one of the reasons the press deserved this distinction was its fine printing and notable designers such as "Nelson Adams, Glenn Goluska and Gordon Robertson"– besides Stan Bevington (English-Canadian little Presses: | COACH HOUSE PRESS EXHIBITION: DRAFT PROPOSAL, *p4*).
David sought support for the project in a letter of introduction to Stan Bevington (dated 18 July 1995 at Montreal) in which he concludes: "There will be others who will be consulted including, Victor Coleman, Niki [*sic*] *Drumbolis (his* A Modern Air [*sic*] *is an essential guide, in my opinion), Frank Davey (if I can get a response), Glen* [*sic*] *Goluska, and many others." The book of mine he's referring to is in fact titled* 10FOUR: Between the Tweny/20 Lines / Extenuating Impressions of a Backlane Community of Mindless Acid Freaks *(1991).*

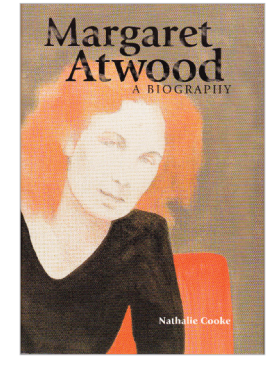
77 **La Nouvelle Vague canadienne: | Coach House Press et la prolifération des presses specialisées au Canada anglais durant les années 60 | New Wave Canada: | The Coach House Press and the Small Press Movement in English Canada in the 1960s**
Sheet; 458 × 638 mm. Poster for the exhibition at the National Library of Canada (now called Library and Archives Canada), 395 Wellington Street, Ottawa, 21 June 1996 through 20 February 1997; offset in colour on semi-gloss stock at Coach House Press. Depicted on p167 above.
Although the exhibition catalogue includes items as late as 1975, Glenn is acknowledged only for providing "information, expertise and insights [*that*] *were most helpful" (p16). Involvement in production of the catalogue was suspended at the last minute (when Ottawa withdrew funding), leaving the poster as the sole contribution from Coach House Press – and precipitating the* No Wave Canada *offprint.*

78 **'The heady fumes of ink and ideas' By Sarah Sheard**
Three leaves [6pp] foliated 47–56; stapled upper left. An article from the April 1997 issue of Toronto Life with a snapshot of 10 employees out front of the press including Glenn far right. An in-house reprint photocopied at Coach House for friends of the press.
SUBTITLED "Coach House was as much a salon as a press, | radiating a masculine funk and fragrance. I | was one of the few women who hung in through | the decades-long conversation. On truly | mad days I thought of myself as receptionist for | a halfway house on Mars".
No mention of Glenn by name, with two references to the typographers. Sarah Sheard began working at Coach House in 1978, becoming the sole female component of the editorial board the following year. Editorial conditions aside, numerous women did in fact work alongside their funkier male cohorts in Production.

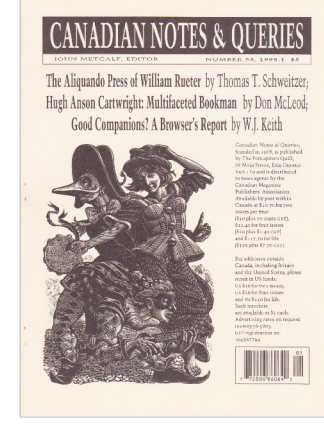
79 **WOMEN AND TEXTS | LES FEMMES ET LES TEXTES | A CELEBRATORY EXHIBIT | AT THE UNIVERSITY OF LEEDS | 1997 | Exhibition Curated By [*sic*] | Special Collections, | University of Calgary Library**
Online catalogue with an Introduction by Special Collections Librarian, Apollonia Lang Steele. The 17th of 49 exhibits is George Bowering's *Pauline Butling in Campbell Lake* with description taken from Roy Miki's bibliography: "Toronto, [1987] Broadside, 28×17.8 cm. 125 copies. Letterpress on white paper; title printed in blue, figure of a diver in yellow under the title."
Lynette Hunter, Marta Dvorak and Susan Rudy helped coordinate the conference at the University of Leeds in July 1997; I'm not sure when the virtual exhibition was mounted.

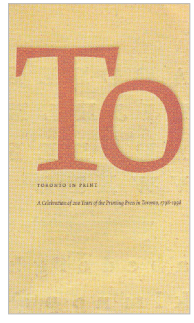


80 **Margaret Atwood | A BIOGRAPHY | Nathalie Cooke | ECW PRESS**
384pp (last three leaves blank) in 12 gatherings [*ie,* 368pp, 8 plate leaves], bound in illustrated boards with matching jacket (illustrated by Charles Pachter); 248 × 175 × 28 mm. The eight plate leaves on coated stock figure in the pagination. Published in 1998 by ECW Press, 2120 Queen Street East, Toronto M4E 1E2; ISBN 1-55022-308-9.
With reference to Glenn and Anne, it includes brief accounts of Notes Towards a Poem That Can Never Be Written *on page 262 and* Snake Poems *and* Unearthing Suite *on 267, though the Index only cites Glenn at page 267 and Anne at page 262 (p375). At the time, the author was associate professor of English at McGill University in Montréal.*



81 **CANADIAN NOTES & QUERIES | JOHN METCALF, EDITOR / NUMBER 53, 1998 : 1 $5 [mast]**
32pp issue, stitched in self-covers; 269 × 202 mm. Printed and published by The Porcupine's Quill, 68 Main Street, Erin; ISSN 0576-5803. Includes a lengthy illustrated article on 'The Aliquando Press of William Rueter' by Thomas T. Schweitzer (pp3–11); and Don McLeod's profile of 'Hugh Anson-Cartwright: Multifaceted Bookman' (pp11–7). Glenn is mentioned once in the article on Hugh (p15) and again twice in the appended 'Checklist of Publications by Anson-Cartwright Editions' (p17), as designer of the last two of Hugh's nine books, those by Elizabeth Hulse and David Jones.
Author Tom Schweitzer, dedicated collector of the imprints of both Bruce Rogers and Will Rueter, worked for the Economic Council of Canada. Donating his collections to the Thomas Fisher Rare Book Library at the University of Toronto, he added a prefatory account entitled 'The Joys and Sorrows of Collecting Bruce Rogers', to the lavishly





Glenn on permanent display at the shop, 5 October 1988 (backing the Bukowski exhibit). D. M. OWEN

illustrated catalogue designed by Stan Bevington, Humane Letters: Bruce Rogers Designer of Books and Artist *by Richard Landon (2007). Author, editor, archivist and publisher Donald W. McLeod, Head of Book and Serials Acquisitions at Robarts Library in the University of Toronto, became editor of Will and Glenn's infernal spawn, The Devil's Artisan, with issue 48 (spring 2001). Previously eight-year Managing Editor at* ECW *Press, he got his start in rare books working for Hugh (1985–91).*
NOTE CNQ *began June 1968 as a supplement to Abacus (newsletter of the* ABAC*) edited by William F. E. Morley (issues 1–41, 1968–89); Doug Fetherling (42–50, 1990–6); and John Metcalf (51–69, 1997–2006).*

82 **[proofsheet of colour images]**
Sheet; 317 × 457 mm. First proof, offset four colours (magenta, yellow, cyan and black) on coated stock at Coach House Printing in a small printrun (about 50), to proof fidelity for the colour images in *Toronto in Print* (with colour key top and bottom).
Includes an image of "The bicycle…" by Léger.

83 **[proofsheet of colour images]**
Sheet; 316 × 458 mm. Second proof, offset four colours (magenta, yellow, cyan and black) on cream Zephyr Laid at Coach House Printing in a small printrun (about 50), to proof fidelity for the colour images in *Toronto in Print* (with colour key top and bottom). NOT DEPICTED.
Includes an image of "The bicycle…" by Léger.

84 **TO | TORONTO IN PRINT | A Celebration of 200 Years of the Printing Press in Toronto, 1798–1998 | 3 August – 2 October 1998 Monday – Friday, 9:00–5:00 | Thomas Fisher Rare Book Library, 120 St. George Street. Telephone 416 978-5285**
Sheet; 638 × 458 mm. Untrimmed press-sheet for the exhibition poster offset yellow, cyan, magenta and black against the grain on cream Zephyr Laid (with colour bars); completed 7 September 1998.
COLOPHON "Designed by Stan Bevington Typeset in Cartier Book by Rod McDonald, 1998 Printed at the Coach House on bpNichol Lane, Toronto The paper is Zephyr Antique Laid". NOT DEPICTED.

85 **TO | TORONTO IN PRINT | A Celebration of 200 Years of the Printing Press in Toronto, 1798–1998 | 3 August – 2 October 1998 Monday – Friday, 9:00–5:00 | Thomas Fisher Rare Book Library, 120 St. George Street. Telephone 416 978-5285**
Sheet; 565 × 395 mm. Exhibition poster offset yellow, cyan, magenta and black against the grain on cream Zephyr Laid.
COLOPHON "Designed by Stan Bevington Typeset in Cartier Book by Rod McDonald, 1998 Printed at the Coach House on bpNichol Lane, Toronto The paper is Zephyr Antique Laid". NOT DEPICTED.

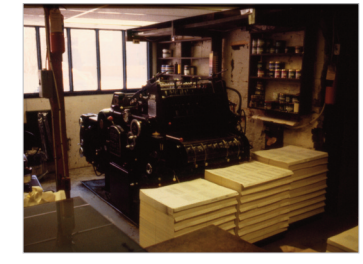
86 **TO**
Three sheets; each 252 × 330 mm. Untrimmed and unfolded progressive press-sheets of the cover (with crop-marks and colour keys), offset in colour on white Mayfair at Coach House Printing. The first sheet bears the magenta impression; the second has the yellow added; and the third, adds cyan. NOT DEPICTED.

87 **Toronto in Print |A Celebration of | 200 Years of the Printing Press in Toronto | 1798–1998 | Sandra Alston and Patricia Fleming | An exhibition held at the Thomas Fisher Rare Book Library | University of Toronto | 3 August – 2 October, 1998**
Sheet; 458 × 638 mm. Untrimmed press-sheet for the first signature of the catalogue (with foldmarks), completed 7 September 1998 (in a run of 1500 copies); the only sheet in the catalogue without colour. NOT DEPICTED.

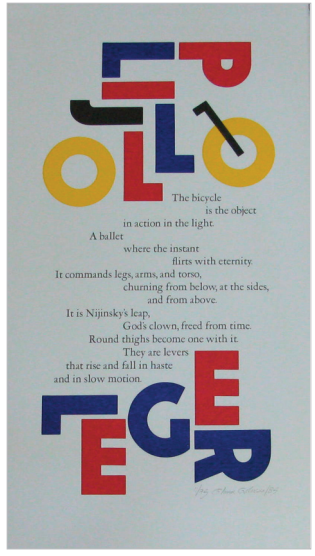
88 **Toronto in Print |A Celebration of | 200 Years of the Printing Press in Toronto | 1798–1998 | Sandra Alston and Patricia Fleming | An exhibition held at the Thomas Fisher Rare Book Library | University of Toronto | 3 August – 2 October, 1998**
Unbound bindery proof of 13 signatures comprising 112pp, laid in an untrimmed scored cover; 231 × 167 × 10 mm (sheets at spine); 246 × 167 × 9 mm (in cover). Offset four colours at Coach House Printing on cream Zephyr Laid, save for the 16pp first signature (perforated along top edge) printed black. All other signatures (perforated at the gutter) have 8pp with colour bars along the fore-edge. Collated by Rono Mcalpin (A8, B–M4) 13 September 1998 in an edition of 1200 copies. NOT DEPICTED.

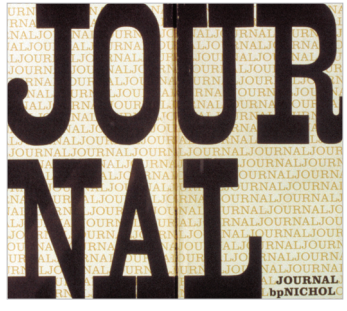
89 **Toronto in Print |A Celebration of | 200 Years of the Printing Press in Toronto | 1798–1998 | Sandra Alston and Patricia Fleming | An exhibition held at the Thomas Fisher Rare Book Library | University of Toronto | 3 August – 2 October, 1998**
114pp (inserted last leaf blank) perfectbound in printed card covers; 246 × 167 × 9 mm. Untrimmed bindery set-up proof, bound 21 September 1998. NOT DEPICTED.

90 **Toronto in Print |A Celebration of | 200 Years of the Printing Press in Toronto | 1798–1998 | Sandra Alston and Patricia Fleming | An exhibition held at the Thomas Fisher Rare Book Library | University of Toronto | 3 August – 2 October, 1998**
114pp (inserted last leaf blank), perfectbound in printed card covers (price rear, $20); 221 × 130 × 9 mm. Exhibition catalogue with a Foreword by Richard Landon and Introduction by the compilers, offset black on cream Zephyr Laid with numerous colour illustrations, in an undisclosed edition of 1200 copies (completed 21 September 1998).
COPYRIGHT PAGE "Catalogue and exhibition by Sandra Alston and Patricia Fleming. Exhibition designed and laid out by Emrys Evans. | Exhibition mounted by Emrys Evans and Linda Joy. | Digital processing by Maureen Morin and Rick/Simon. | Catalogue designed by Stan Bevington. | Catalogue printed by Coach House Printing, Toronto. | … | ISBN 0-7727-6027-6 | This catalogue is the first showing of a new typeface named Cartier Book. | In January 1967 the graphic designer Carl Dair released Cartier, the first text | typeface to be designed in Canada. Although the face was well received at | the time it didn't gain widespread use. Critics thought the italic too narrow | for comfortable reading and designers found it difficult to work without a | bold weight for emphasis. Believing that Dair's original design was sound, | Toronto type designer Rod McDonald reworked both the roman and italic, | incorporating many of the changes he felt were necessary to produce a | working text face. A bold weight has also been designed."



*Three snaps of Coach House Press by Glenn: the view north from the lane; the pressroom; and the lunch table upstairs (*Tweny/20 *in view, issued August 1985)*





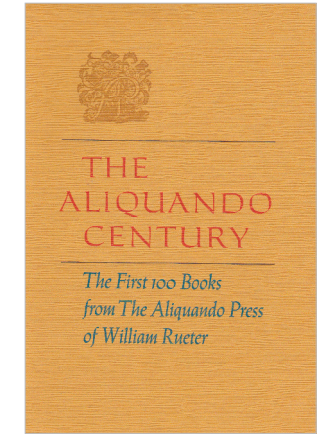
The exhibition comprised 12 cases, with the eighth reserved for 'Design and the Private Press' (pp77–85), Glenn's sole inclusion 13th of the 14 displayed and one of only two illustrated (p84).
"FERNAND LÉGER. THE BICYCLE. | Toronto: Imprimerie dromadaire, 1984. | Glenn Goluska's tribute to Léger and his 'fondness for bicycles' was | handset in Monotype Garamond and woodletter types in black, red, | blue, and yellow, to form the image of a cyclist. Seventy-five copies | were numbered and signed by the printer. | Imprimerie dromadaire began in Chicago where the | proprietor had been working after graduating from the University of | Toronto. Returning to the city to work at Coach House Press, Goluska | was encouraged by local printers to set up his press here. His main | interests are typography and letterforms, wood type, and literature | (especially Russian literature) in translation."
And among the acknowledgements (p112): "We wish to thank Glenn Goluska, Rosemary Kilbourn, the Pilot | Tavern and the Toronto Transit Commission for allowing us to | reproduce their images."
Stan won the Alcuin Society Award for Design of the catalogue, shortly before being presented with the William Kilbourn Lifetime Achievement Award.

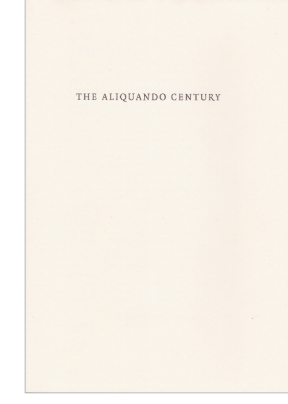
91 **The | Canadian | Encyclopedia | Year 2000 Edition | McClelland & Stewart Inc. | The Canadian Publishers | Toronto, Ontario | Canada**
Not seen [described from information online]. [2640pp]: lxvi, 2573 bound in illustrated boards; 290 × 205 mm. Third edition published in the fall of 1999, with editor-in-chief James H. Marsh's Preface dated July 1999; ISBN 0-7710-2099-6. Glenn is noticed on page 1006 in the entry, 'Graphic Art and Design' by Robert Stacey (pp1004–8). LACKING.
NOTE *in the original edition published in Edmonton by Hurtig Publishers (1985) an article by Walter Jungkind headed 'Graphic Design', doesn't mention Glenn (VOL II, p767). In the same edition, an article by Jean-Marcel Duciaume headed 'Private Presses' cites William Morris, Manet, Mallarmé, Edgar Allan Poe, Charles Pachter, Margaret Atwood, [Gerard] Brender à Brandis, Elizabeth Forrest, Soren Madsen, Claudette Hould, Marilyn Rueter, David Kotin, Maureen Bradbury, Roland Giguère, Gus Rueter, J. Kemp Waldie, Louis Carrier, Wil Hudson, W. Craig Ferguson, John Robert Colombo, William Rueter, "Roger Ascham (Toronto and Tillsonburg)", Peter Dorn, Pierre Guillaume and Michel Nantel (VOL III, pp1488/9). In the second edition, also published by Hurtig (1988) a more authoritative article by Robert Stacey on 'Graphic Art and Design' places greater emphasis on type, but again omits Glenn (VOL II, pp927–30). The entry on private presses remains unchanged (VOL III, pp1761/2). The relevant portion from the entry in the third edition as reprised online reads: "As of 1994, the GDC / SGC Fellows so far to have been named are as follows:* 1966: *Carl Dair (d. 1967), Allan Fleming (d. 1977), Leslie Smart, H. L. Rous (Hon. Mem.);* 1975: *Carl Brett, Gerhard Doerrié (d. 1984), Peter Dorn, Burton Kramer, Laurie Lewis;* 1977: *Giles T. Kelly;* 1983: *Peter Bartl, Eiko Emori, Walter Jungkind, Jan van Kampen, Jules LaPorte (Hon. Mem.), Anthony Mann, Neville Smith, Ulrich Wodicka, Chris Yaneff;* 1985: *Jorge Frascara, Rolf Harder, Charlie Harris (Hon. Mem.), Paul Haslip, Bardolf Paul, Ernst Roch, Denise Saulnier, Gregory Silver;* 1987: *John Gibson, Tiit Telmet;* 1990: *Frank Davies, Horst Deppe, Judith Gregory, Frank Newfeld;* 1994: *Don Dixon, Michael Maynard. (As the scarcity of female names suggests, graphic design was slow to admit women into its upper ranks and inner circles, a situation that has improved in recent years, as the GDC / SGC national membership directory indicates.)… Typographic design integrity continues to be defended, meanwhile, against trendiness and clutter by such private*

press and fine-printing luminaries as Coach House Printing's Stan Bevington, Hemlock Press's David Clausen, Giampa Textware Corp's Gerald Giampa, Imprimerie Dromadaire's Glenn Goluska, Dreadnaught Design's Robert MacDonald, Canadian Art's John Ormsby, Aliquando Press's Will Rueter, and the late Ed Cleary, of the venerable Cooper & Beatty Typographers and the more recent Font Shop [*Bob Stacey, 'Graphic Art & Design', 7 Feb 2006*]." NOTE *founded in 1956, the Society of Typographic Designers of Canada* [TDC], *changed its name in 1968 to the Society of Graphic Designers of Canada / Société des graphistes du Canada* [GDC / SGC].

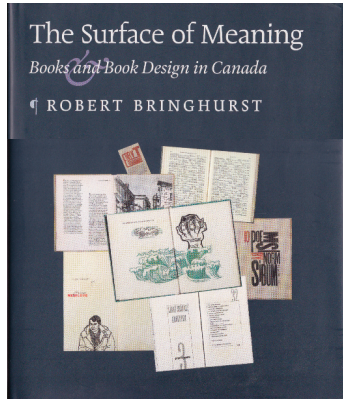
92 **CANADIAN | PRIVATE PRESSES | imprimerie dromadaire | Toronto, Ontario**
2002: National Library of Canada website. Listed in Glenn's CV among 'Selected Articles and Reviews about' with the url: *www.nlc-bnc.ca/presses/t15-540-e.hmtl* [*sic*] – now *http://epe.lac-bac.gc.ca/100/206/301/lacbac/presses-ef/presses/t15-540-e.html.* Currently cached at *http://epe.lac-bac.gc.ca/100/206/301/lac-bac/presses-ef/presses/index-e.html.* NOT DEPICTED.
The introduction to the dromadaire section concludes with "When Glenn moved to Montreal in 1989, imprimerie dromadaire never quite made it out of the packing cases, and was almost completely dormant for 10 years. In January of 2001 however, the linotype machine housed in Glenn's Montreal basement was up and running again." Under 'List of Works' are 21 books and pamphlets plus 24 broadsides (three listed twice under different titles) & the Nine Poets Printed *folder. Five titles are illustrated in colour in the Gallery section:* Topography of Typography; Brooklyn Bridge; Etaoin Shrdlu; Typographic Facts; *and* Leibhaber's Wood Type. *However when searching "imprimerie dromadaire" in 2020, the National Library catalogue returns only 18 actual holdings, three of which are duplicates:* A Change-Ringing of the Mind: An Extract from Zangezi *by Velimir Khlebnikov (1978);* Nineteenth Century Russian Printing Types *(1980);* Etaoin Shrdlu *(1984);* Scott Joplin & the Music of Ragtime *(1983);* Topography [o]f Typography *by El Lissitzky (1983);* Rose Died *by Elizabeth Smart (1984);* Typographic Facts *by El Lissitzky (1985);* Brooklyn Bridge *by Vladimir Mayakovsky (1985);* Stella Flammarum: An Ode to Halley's Comet *by William Wilfred Campbell (1986);* Friday the 13 Talking Blues *by Gerry Gilbert (1986, 2 copies);* Pepper Tree for Breyten Breytenbach *by Phyllis Webb (1986, 2 copies);* Pauline Butling in Campbell Lake *by George Bowering (1987, 2 copies);* Additives *by Paul Dutton (1988);* Situation in Which We Are Both Amateurs *by Susan Musgrave (1998: Lazara Press).*

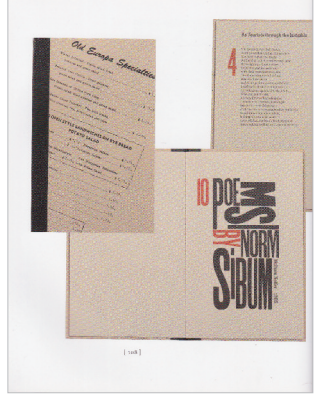
93 **THE | ALIQUANDO | CENTURY | The First 100 Books | from The Aliquando Press | of William Rueter | THE ALIQUANDO PRESS**
56pp, 8 plate leaves; sewn in three-and-a-half gatherings handbound by the author with duplex double-endleaves in letterpress card covers; 224 × 153 × 6 mm. Note that the four-colour title-page is the recto of a plate leaf. Cover handprinted red, blue, gold and black. An illustrated exhibition catalogue offset black at Coach House Press on cream Zephyr Laid in an edition of about 285 copies.
"The following is a chronological bibliography of books (marked BK) and broadsides or quotations (marked BQ) produced at The Aliquando Press since its founding." Includes acknowledgements to Glenn in the listings for: [1] *Le Bonheur de ce monde* by Christophe Plantin (BQ19, 1984): "Centaur Roman (borrowed from Glenn Goluska)" p29; [2] *Three Sketches of Bali* (BK68, 1987): "typeset by Glenn Goluska at The Nightshade Press" (p33); together with an illustration of the title-page spread (fourth plate-leaf verso). Will adds: "I am grateful to





Will at play in the Aliquando print-works; snap by Glenn, ca 1980





have been able to use W. A. Dwiggins' magnificent Falcon typeface" (p34); and [3] *Bookbinding* by Thomas James Cobden-Sanderson (BK 71, 1989): "Glenn Goluska resolved a mechanical crisis during its printing and saved the edition [p36]." Glenn is also included among the "many friends who have supported and encouraged the Press" (Introduction, p6).

COLOPHON "*The Aliquando Century* was compiled and designed by | William Rueter at The Aliquando Press. The text pages | were created by Reg Beatty, and Stan Bevington prepared | the book for printing at Coach House Press. The book is set | in Quadraat type, with Carolus and Trajanus display type | on the title-page and cover, and printed on Zephyr Antique | paper; the photos are printed on Mohawk Superfine paper. | The author printed the covers letterpress on [mustard] Card Linen | stock and bound the copies. Two hundred and fifty copies | were printed in August 2008, of which the first twenty-five | are specially bound. This is copy number [36, by hand in black ink]".

94 **THE | ALIQUANDO | CENTURY | The First 100 Books | from The Aliquando Press | of William Rueter | THE ALIQUANDO PRESS**

Three-and-a-half 16pp gatherings comprising 56pp; 231 × 163 × 5 mm. Unbound and untrimmed collated bindery proof, without the plate leaves.

95 **THE | ALIQUANDO | CENTURY**

Two sheets; each 480 × 379 mm. Unfolded and untrimmed press-sheets of the 8 colour plates leaves (with colour bars and cropmarks), offset on Mohawk Superfine paper at Coach House Press. In addition there's a third sheet offset recto with only the title (in red) and monogram (in gold). The second sheet includes an illustration of the title-page spread to *Three Sketches of Bali* by Maria Hofker-Rueter (BK 68), typeset by Glenn in 1987. NOT DEPICTED.

96 **The Surface of Meaning | Books and Book Design in Canada | Robert Bringhurst | The Atkins Library • CCSP PRESS**

240pp bound with printed grey endleaves in unbleached linen printed red and black, with illustrated jacket; 286 × 235 × 23 mm. Issued September 2008 as the first volume in The Atkins Library series of books about books, by the Canadian Centre for Studies in Publishing Press at Simon Fraser University, 515 West Hastings Street, Vancouver V6B 5K3; ISBN 978-0-9738727-2-9 (priced $59.95 on lower flap). Compiled, in part, to redress the shortcomings of the encyclopædic six-volume *History of the Book in Canada / Histoire du livre et de l'imprimé au Canada,* issued by the University of Toronto Press between 2004 and 2007 (three volumes in English and three in French).

COLOPHON "The main text of this book is | set in LAURENTIAN BOOK, a type | designed in Toronto in 2002 and | revised at Lake Echo, Nova Scotia, in | 2007 by Rod McDonald. The chapter | titles and ornaments are CARTIER | BOOK, refined and adapted by Rod | McDonald from preliminary designs | made by Carl Dair in Toronto and in | the Netherlands between 1957 and | 1967. All passages in Canadian | Syllabics are set in W. Ross Mills's | EUPHEMIA, designed in British | Columbia and Nunavut between | 2002 and 2004. The captions are | set in CASPARI, a face designed in | the Netherlands in the early 1990s by | Gerard Daniëls. ARNO, designed by | Robert Slimbach in California, is used | for François Mandeville's Chipewyan | text and its

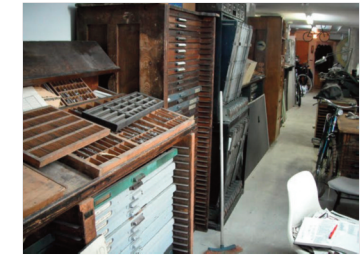
English translation. The | Cyrillic font is Slimbach's MINION. | The main Chinese font is Monotype | KAĬTĬ ([two Chinese characters]), designed in Hong Kong. | The book itself was designed and | set in British Columbia by Robert | Bringhurst and printed and bound | in Altona, Manitoba, by Friesens | Corporation. The paper is Garda | Silk from Cartiere del Garda, Riva del | Garda, Trentino, Italy. It is wood-free, | acid-free, and of full archival quality."

Glenn is cited in the Index (p237) on pages 96, 98, 108–11 and 166. Page 96 includes Glenn among Robert's "baker's dozen" of standout book designers (referring further to an illustration on page 50 reproducing the cover of *Reader, Lover of Books 1*). Discussing the general typographic deficits within major publications of recent Canadian literature (p98), Robert cites Glenn's transformation of a section from *What the Crow Said* (1978) as a model corrective. "In 1987, Glenn Goluska created a typographic tour-de-force from part of a novel by Robert Kroetsch, and the same inventiveness could easily be visited on the work of Atwood or Lee. In most cases, however, this would probably turn out to be irrelevant intrusion. Goluska's showpiece is relevant indeed, and not at all intrusive, because the episode he chose from Kroetsch's novel concerns a small-town printer having a medicine fight with his type. Goluska entered quite straightforwardly into the spirit of Kroetsch's work – in effect producing a typographic play for which Kroetsch had written the script. Most novels, however, are not about typographers or printers. And even in ardently self-enchanted historical periods such as ours, most writing is not about writing." Pages 166/7 illustrate the transformation, with one spread and the cover from Glenn's rendering, compared with a sample spread from the design for the second edition of the novel by Robert Brownoff (1998: University of Alberta Press). Pages 108/9 reproduce three spreads and the cover from *Ten Poems* by Norm Sibum, produced in 1985 by Glenn for Bill Hoffer (with Robert's commentary on the typefaces employed). The upper panel of the jacket also reproduces the title-page and erratum slip from *Ten Poems*. Page 110 reproduces the cover of Glenn's Alcuin-Award-winning CCA catalogue, *Dessins d'architecture de l'avant-garde russe 1917–1935* (1991); and page 111, the cover of *Carlo Scarpa Architect* (1999), Glenn's penultimate CCA commission (which received an honourable mention from the Alcuin Award committee). Glenn is further included seven times in 'Appendix 1: Winners of the Alcuin Design Awards 1981–2006': [1981] honourable mention for *A Trip Around Lake Huron* by David McFadden (p207); [1985] second prize for *Inner Necessities* by David Jones (208); [1992] first prize for *Parables and Other Allegories* by Melvin Charney; and second prize for *Dessins d'architecture de l'avant-garde russe 1917–1935* (213); [1994] third prize for *Eadweard Muybridge et le panorama photographique de San Francisco, 1850–1880* (215); [1995] third prize for *Cités de l'archéologie fictive: Œuvres de Peter Eisenman* (215); [1999] honourable mention for *Carlo Scarpa Architect* (219); and listed 18th among 23 designers in 'Appendix 3: Frequency of Mention in Appendices 1 & 2' (228).

Slightly indigestible that in 25 years, Glenn only ever got one first prize from Alcuin Award Committees (or seven, including two honourable mentions, overall). His imprint, imprimerie dromadaire, was never recognized (until the almost-posthumous lifetime-achievement award in 2011). An impressive survey by Robert Bringhurst, hands-down the most knowledgeable bibliophile on the case in Canada.

NOTE History of the Book in Canada | Volume Three | 1918–1980 | *Edited by Carole Gerson and Jacques Michon (2007) ignores Anne and Glenn and imprimerie dromadaire (despite their affiliation with the Bibliographical Society of Canada), as well as Robert Bringhurst and his Kanchenjunga Press, though Éditions du Noroît founded in 1971 (a mere year or two before their presses), garners two references in the Index (p621).*

Robert Bringhurst with Glenn at the fifth annual Gaspereau Press Wayzgoose, 23/4 October 2004



Atelier dromadaire, premier étage, 82A square Sir-Georges-Étienne-Cartier, Montréal

97 **Glenn Goluska | June 26, 1947 – August 13, 2011**
A commemoration by Andrew Steeves with three photos, posted on the Gaspereau Press website, 15 August 2011 [*https://gaspereaupress.blogspot.com/2011/08/*]. With appended comments by Robert Tombs (15 August), Fred Louder (17), Allison [Gryski] (17), Elizabeth Forrest (22), anonymous (22) and Robert MacDonald (11 September).
SIDEBAR *Glenn's work on display at Gaspereau, presumably snapped by Andrew Steeves. Shortly before this, Andrew mentioned Glenn in passing, in an interview in Eastword (November/December 2010), p20. Followed by two shots of atelier dromadaire.*

98 **Glenn Goluska, Vandercooker by Rollin Milroy**
Posted on the Heavenly Monkey website (14 August 2011). Includes reproductions of the Alcuin Society obit and a page from the Tanks edition of *The Topography of Typography* by El Lissitzky.
RECOLLECTION *"We never met Glenn in person, but he did call in Vancouver once and we had an enjoyable chat, swapping stories about mutual acquaintances."*
NOTE *that the Alcuin Society memorial is described in the Alcuin section (FC).*

99 **Glenn Goluska (1947–2011)**
Posted on her website 'notes from a cartwheel' under the heading 'Elegies', by Christine McNair, book doctor and temporarily-lapsed proprietor of cartywheel press, 19 August 2011 [*https://cartywheel.wordpress.com/category/elegies/*]. Includes two illustrations and a note: "Horribly sad to learn about the death of Glenn Goluska, one of Canada's greatest typographers. I had the good fortune to meet Glenn at a Gaspereau Press wayzgoose. Andrew let me run the Vandercook in his office, printing souvenirs for visitors to the shop and Glenn was there as backup. He gently offered pointers and suggestions throughout the afternoon, graciously stepping in to better articulate printing history when needed. I drove him to the airport the next day and we had a lovely conversation about printing/books/mutual friends. He was strikingly kind and generous. He told me he was hoping to make it down to Ottawa to visit with jwcurry and the letterpress/book arts folk but that never happened. Requieum [*sic*], lovely Glenn, so glad to have met you and so sorry not to have had more time."

100 **Visitation**
"[His ashes will be exhibited on] September 30 from 1 pm to 7 pm at Urgel Bourgie, 4505 Notre-Dame Street West, Montreal (*urgelbourgie.com*). A commemoration will follow from 7 pm to 8 pm. His wife wishes to thank the palliative care unit of the Montreal General Hospital for the quality and dedication of its staff [La Presse, 17 septembre 2011]." NOT DEPICTED.

101 **In memoriam: "Typography and bikes" / Impressions at Glenn Goluska's studio, Montreal, Canada**
An illustrated memoir (with 18 photographs) of her last visit to Glenn's (mid-June 2011), posted on her blog 18 September 2011, by Swiss artist-designer-typographer-publisher, Brigitte Schuster of Brigitte Schuster Éditeur, Allmendstrasse 44, 3014 Bern, Switzerland *http://brigitteschuster.com/glenn-goluska-book-designer.*
INSET *Glenn snapped by Brigitte in the atelier that day.*

102 **Designer Glenn Goluska remembered | with a typeface**
Posted 23 September 2011, on the McGill-Queen's University Press website [*https://www.mqup.ca/blog/designer-glenn-goluska-remembered-with-a-typeface/*]. NOT DEPICTED.
NOTICE "This past august, McGill-Queen's University Press lost a dear friend and colleague. Glenn Goluska was a book designer, typographer, and letterpress printer who designed many of our books. Long-time friend Rod McDonald has payed tribute to Goluska through a newly designed typefaced [*sic*] named after him. The typeface will be making its debut in the upcommig [*sic*] issue of Parenthesis. The issue will also showcase some of Goluska's work along with a short tribute by author and friend Chester Gryski."

103 **Glenn Goluska Celebration and Farewell at Coach House**
Held Wednesday 28 September 2011, 7:00pm. Unable to afford the trip myself after the recent move north, Stan generously paid my way (my final visit to Toronto, 24 September – 3 October). Will Rueter, Anne & James Sutherland, Chester & Camilla Gryski, Rod McDonald, Richard Miller, Don & Mary Taylor, Deborah Barnett, Linda Gustafson, Michael Torosian, Bernadette and daughter Pélagie Lefebvre and many others in attendance (the last outsider event, at least for me). NOT DEPICTED.

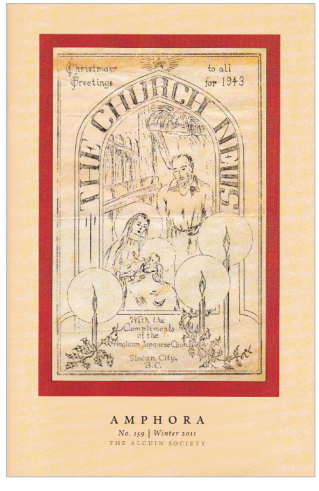
104 **[wine bottle labels]**
Designed by different designers in Glenn's honour for display in the press room at Coach House Printing.
Four labels currently on display. Photo of one sample by Tony Glenesk.

105 **Glenn Goluska | Commemorative Video**
A 15-minute slide show produced for Glenn's memorial, Friday 30 September 2011, by Bernadette Lefebvre Goluska and Bob Beck. Posted online Tuesday 4 October 2011 at the Fine Press Book Association website [*http://fpba.com/blog/glenn-goluska-commemorative-video/*] and Bob's YouTube channel [*https://www.youtube.com/watch?v=l4S8zN5Tvu8*]. NOT DEPICTED.
INTRODUCTION "As many of you know, Canadian book designer Glenn Goluska passed away this summer. His partner Bernadette and his friend Bob Beck put together this slide show for his memorial, held on Friday, September 30, 2011. As Bob and Bernadette write, "Glenn was a book designer, typographer and Linotype / Letterpress operator – one of Canada's great typographers, and one of the best book designers of his generation." To see some of Glenn's book & broadside designs, please see Autumn 2011 issue of Parenthesis. – Paul Razzell
Typographer and type designer Bob Beck moved to Montreal from California in 1995, establishing Bob Beck Design, then in 1999, Dialekt Design.

Obituaries
Book designer had lifelong love for old type
NEWFOUNDLAND MODERN
ROBERT MELLIN

106 **'GLENN GOLUSKA, 64 TYPOGRAPHER | Book designer had lifelong love for old type | Craftsman used traditional technology to create innovative work for publishing houses and literary authors' | PHILIP FINE [in] THE GLOBE AND MAIL • FRIDAY, SEPTEMBER 30, 2011 | Obituaries | S8**
With an uncredited photograph of Glenn demonstrating the linotype for visiting students; and two CCA commissions (the cover of *Newfoundland Modern* by Robert Mellin; and the *Venise Marghera* poster). In the online version a different photo of Glenn at the linotype is credited to Allison Gryski.

Anne Sutherland alongside Stan Bevington following the Alcuin Awards presentation dinner, 2011



NOTICE "A commemoration will take place on Friday, Sept 30, at 7 pm at Caffè Mariani in Montreal. A final farewell will take place on the Lachine Canal at sunrise (6:30 am) on Sunday, Oct 2 in front of the Saint-Armand Paper Mill, 3700 Saint-Patrick St."
Glenn's go-to spot in St-Henri at the corner of Square Sir-Georges-Étienne-Cartier, was Caffè Mariani, 4450, rue Notre-Dame ouest. The article alludes to his smoking as probable cause for Glenn's cancer, but I wonder if it might not have had something to do with working in the basement at his place on Cartier. At the time I knew nothing about radon gas but learned on moving north, it's not only a deadly, but common problem in Canadian basements. Might this explain why Glenn had already reached 'stage four' before his cancer was finally detected?

107 **A Farewell to Glenn Goluska**
Eight-minute video produced by designer Pierre Durand from the ceremony of spreading Glenn's ashes on the Lachine Canal, 2 October 2011. Posted online 3 October, on Pierre's YouTube channel [*https://www.youtube.com/watch?v=3OLxogh5Fbg*]. NOT DEPICTED.

108 **'The 29th Alcuin Society Awards Handed Out in Toronto Monday Evening' by Michael Doyle**
A review of the ceremonies posted online at *openbooktoronto.com,* 5 October 2011. Includes a reference to Glenn: "The Alcuin Society also took the opportunity to honour the three past recipients of their lifetime achievement award, the Robert R. Reid Award. A rather handsome medal of honour, set in a book, was designed by Robert Chaplin for the previous winners: Frank Newfeld, Jim Rimmer and Glenn Goluska."

109 **AMPHORA | No. 159 || Winter 2011 | THE ALCUIN SOCIETY [cover]**
40pp periodical, stitched in illustrated card covers; 279 × 183 mm. Edited by Peter Mitham for The Alcuin Society; ISSN 0003-200X. Designed by Jason Dewinetz and printed at Still Creek Press, Burnaby. Includes four articles on Glenn, comprising his eulogy: 'Glenn Goluska (1947–2011): A Singular Type' by Robert Bringhurst (pp3–8); 'A Visual Truth-Teller' by Andrew Steeves (p9); 'Typographical Sophistication at the CCA' by Denis Hunter (pp9–11); and 'Character Revealed in Colophons' by Chester Gryski (pp11/2). With ten reproductions including: *ZaUm* by Aleksei Kruchenykh (pp3 & 7); *The Cry of Distant Ants* by Alexander Urusov (4); *Notes Towards a Poem that Can Never Be Written* by Margaret Atwood (5); *10 Poems* by Norm Sibum (6); *Nine Poets Printed* (9); *Letters to Salonika* by Robert Kroetsch (10); *Toys and the Modernist Tradition* (11); *Additives* by Paul Dutton (11); and the lone illustration in colour, the Léger bicycle broadside (12). *With a.n.s. from Chester Gryski laid in, presenting the copy as a gift.*

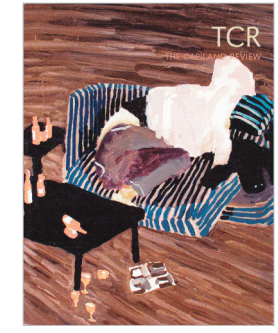
110 **MOVING THE | GOLUSKA LINOTYPE TO | GASPEREAU PRESS | MAY 2012**
A one-minute time-lapse video produced by Adam Steeves, posted online 13 May 2012, on the Gaspereau Press YouTube channel [*https://www.youtube.com/watch?v=IEW_aPwqqd8*]. NOT DEPICTED.
CAPTIONED "Glenn Goluska, one of Canada's great typographers, died in Montreal last August after a brief battle with lung cancer. Glenn had a strong bond with Gaspereau Press, and a number of years ago Glenn asked me if I would take on his letterpress shop and move it to Nova Scotia after his death. In May 2012, I went to Montreal with my son Adam and neighbour Erik Barr to pack up his shop and ship it east. The largest item was his Linotype, but in some ways, after shifting some 400 cases of type out to the alley, the Linotype seemed

the least work to move. Using pry bars and rollers, we wiggled it out through [t]he door with about a quarter of an inch to spare. A boom truck came and lifted it out of the patio well. Adam made this time-lapsed video."

111 **Goluska**
Typeface designed by Rod McDonald, released 2013 (beta version, October 2011).
Adopted immediately as the house face for subsequent Coach House books.

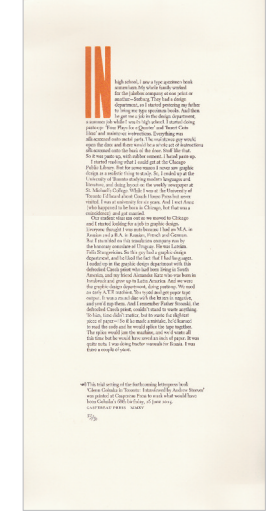
112 TYPE DESIGN, TYPOGRAPHY, TYPEFACES AND FONTS **Luc Devroye**
Includes reference to his new typeface, Goluska, under the entry for Rod McDonald [*http://luc.devroye.org/fonts-32344.html*]. According to Luc, Rod is "perhaps the greatest Canadian type designer ever". He goes on to note, "In 2013, Rod McDonald launched Goluska, named to honor the late Canadian typographer Glenn Goluska, whose letterpress collection was acquired by Gaspereau Press in 2012." NOT DEPICTED.
INTRODUCTION "An encyclopedic treatment of type design, typefaces and fonts. This site is also known as *Snot and Fonts*. These encyclopedic pages offer over 90,000 entries with information on type design, type designers, the history and choice of fonts and typefaces, the mathematics of type design, font software, and typographic matters in general. The subjects are cross-classified by country, language, tag, style, and category. Each item also has a dedicated subpage with additional images not shown on the main pages. I started this work in 1993."
Luc is a professor at the School of Computer Science, McGill University, Montreal H3A 2K6.

113 TCR | THE CAPILANO REVIEW [**cover**]
144pp journal, perfectbound in illustrated card covers; 228 × 178 × 7 mm. Issue 3.22 edited by Jenny Penberthy (winter 2014). Includes 'A Change-ringing of the Mind' by Mark Goldstein, pp132/3, reflecting on a $100 purchase from the so-called "fourth annual" Toronto International Antiquarian Book Fair, held for the first time in Frank Gehry's Baillie Court at the Art Gallery of Ontario (8–10 November 2013).
A gift from the editor, with annotated Capilano Review postcard laid in, depicting Mt Assiniboine and Lake Magog by James Douglas Reid.



114 GG
White envelope with flap at top; 306 × 229 mm. Set in woodtype and handprinted black by Andrew Steeves at Gaspereau Press, Kentville, in homage to Glenn. Date uncertain.
Generously donated by Andrew Steeves and Gary Dunfield.

115 "IN | high school, I saw a type specimen book…"
Sheet; 455 × 227 mm. Broadside excerpt from Glenn's interview (25 May 2011), set in Dwiggins's Electra and woodtype, handprinted siena and black on off-white stock by Andrew Steeves.
COLOPHON "This trial setting of the forthcoming letterpress book | 'Glenn Goluska in Toronto: Interviewed by Andrew Steeves' | was printed at Gaspereau Press to mark what would have | been Goluska's 68th birthday, 26 June 2015. | GASPEREAU PRESS MMXV | [numbered in black ink] 23/30".
"Broadside. Typeset in Linotype Electra and wood type. Printed in black and orange on Mohawk Superfine paper, sheet 22.7 × 45.3 cm. Edition of 30 copies, numbered. When I started work on the book Glenn Goluska in Toronto, *I had intended to set it in Electra, an iconic Linotype face. After casting and proofing a few pages, decided to set*



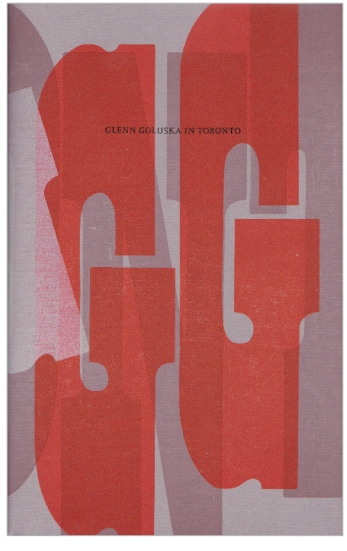
the book in Linotype Juliana instead. So as not to waste my test slugs, I printed this broadside to give those who attended the Typographer's Lunch I hosted to mark what would have been Glenn's 68th birthday on June 26, 2015 [Sixty Over Twenty *by Andrew Steeves, pp69/70, number 48 of 60*]."

NOTE *this copy was generously donated by Andrew Steeves and Gary Dunfield.*

116 **Petro Jacyk Central and East European Resource Centre | No 8 • Fall 2015 PJRC update**

12pp bulletin stitched in self-covers; 278 × 216 mm. Published by the Petro Jacyk Central and East European Resource Centre at Robarts Library, University of Toronto (during the week of 16–20 November, according to the University of Toronto Libraries Research Guides website 'In the Loop: News for UTL Staff'). Includes 'Glenn Goluska's Imprimerie Dromadaire: Яussian Influences' by Tim Klähn, pp1–3. The author points out that following the establishment of The Nightshade Press, "the output of books from Goluska's Imprimerie Dromadaire came to a halt, and when Goluska revived it in 1983/4, he started devoting more attention to producing fine press books and broadsides of texts by contemporary Canadian writers…[such as] the broadside portfolio *Nine Poets Printed* (1986–8)…[pp2/3]".

This new direction was in part a result of my encouragement to focus on vital writers, following the production of the Smart broadside (April 1984) and subsequent exhibition of Anne and Glenn's work at Letters (April 1985).



117 **gg | GLENN GOLUSKA IN TORONTO | Interview [and NOTES] by Andrew Steeves | Afterword by William Rueter | T[.]O[.] | GASPEREAU PRESS 2016**

24pp pamphlet sewn in letterpress black card covers with yapp edges, in a letterpress jacket; 231 × 146 mm. COLOPHON "This book was composed in | Linotype Juliana, printed and bound by | Andrew Steeves at Gaspereau Press, | Kentville, Nova Scotia, in 2016. | The paper was made in the 1980s | by the Imago PaperMill, California. | It was given to the press by | Glenn Goluska. | ISBN 9781554471591 | Limited Edition. | [22/100, in ink by hand]".

The interview was conducted chez Glenn, Wednesday 25 May 2011. Andrew subsequently sent a 49-second clip to a few of Glenn's friends the morning of Tuesday 26 June 2018 (his 71st birthday) under the heading "Goluska Day!" with a brief note: "It's Goluska Day! I thought it would do you some good to hear Glenn's voice again, and I've attached short clip from the interview I recorded the day he got the Robert Reid medal. Despite being sick, he could get quite animated at points recounting the early days. This little story about Will is one of my favourites. Best regards, Andrew".

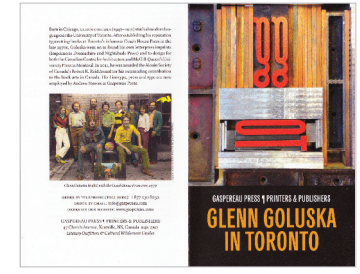
"Book. Typeset in Linotype Juliana and wood type. Printed in black and orange on Imago handmade paper, folded and trimmed to 14.5 × 22 cm making 24 pages. Printed as quarto signatures. Edition of 100 copies bound in a paper cover printed in silver, and enfolded in a text-weight Zerkall handmade paper wrapper printed in black, orange, warm grey and opaque white. Includes a Foreword by William Rueter. Edition of 100 copies, numbered. In the months before Glenn Goluska's death I visited him at his studio in Montreal. We recorded a short interview in which he talked about his experiences typesetting trade books at Coach House Press in the 1970s and about his early work as a letterpress printer in Toronto. I wanted the first book produced on the Linotype [Glenn's model 31 caster with serial number 66604] to be about its previous owner. The Linotype Juliana matrices were produced in Britain and so they have a deeper depth of drive than American matrices. Cast on a machine equipped with

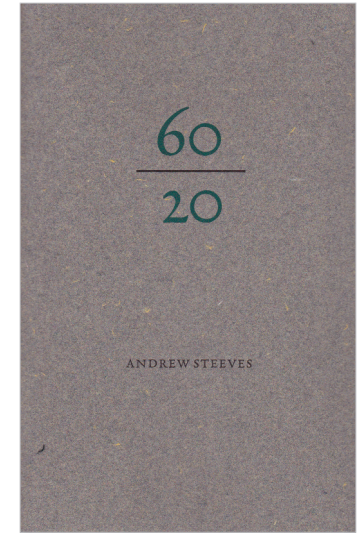
American moulds they produce a slug that is a little taller than the standard .918 inches, a fact that I discovered the hard way when the cylinder came to a crashing stop as I proofed the first slugs. Thankfully, I was printing the book on a press that had an adjustable bed and it was easy to compensate for the tall type [Sixty Over Twenty *by Andrew Steeves, pp71/2, number 54 of 60*]."

118 **GASPEREAU PRESS PRINTERS & PUBLISHERS | GLENN GOLUSKA | IN TORONTO**
[4pp] leaflet; 203 × 127 mm. Colour-offset prospectus on coated stock, including four images and details of production.
"SPECIFICATIONS: The book was composed in Sem Hartz's Juliana type- | face on Goluska's model 31 Linotype, with an assortment of wood type | on the title page and jacket. The text was printed from the metal using | a Vandercook 219 ABP cylinder press and handmade paper from the | now-closed Imago Paper Mill in California. (The paper remained from | a batch purchased by Goluska in the early 1980s to print *My Sam,* a | limited edition book commissioned in memory of Samuel Bronfman.) | The sheets were folded and collated making 24 pages, then hand sewn | into a black card stock cover with black linen thread. The cover was | decorated with an ornament designed for Linotype by W. A. Dwiggins, | printed in silver using Goluska's Vandercook Universal I AB cylinder press. The bound books were enfolded in a grey text-weight paper made | in Germany by Zerkall. The jacket was printed in four colours using | wood and metal type. All of these tasks were personally carried out by | Andrew Steeves at Gaspereau Press. The edition was limited to 100 | numbered copies. | PRICE: CAN$75 + taxes & shipping. Available July 2016".

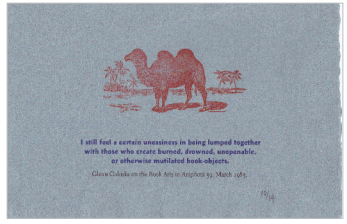
119 **2016 | GASPEREAU PRESS | *Printers & Publishers* [cover]**
Not seen. 30pp stitched in self-covers. The 2016 catalogue, including an entry for *Glenn Goluska in Toronto* (issued fall 2016), p9, together with an illustration of the cover, p8. LACKING.

120 **SIXTY | OVER | TWENTY | LETTERPRESS BOOKS & | BROADSIDES PRINTED | AT GASPEREAU PRESS | 1997–2017 | Andrew Steeves | GASPEREAU PRESS | Printers & Publishers | 2017**
80pp sewn in five gatherings glued in printed card covers with a letterpress jacket printed evergreen and black and printed cover band (priced $24.95); 203 × 129 × 10 mm.
COLOPHON "This book was written, edited and designed by Andrew Steeves and printed | offset and bound under the direction of Gary Dunfield at Gaspereau Press. | The colour signatures were printed by Halcraft Printing, Halifax. The jacket | paper was made at the Saint-Armand paper mill, Montreal. The typefaces are | Neacademia (designed by Sergei Egorov) and Quadraat Sans (designed by | Fred Smeijers). LIMITED EDITION OF SIX HUNDRED COPIES. | … | ISBN 978-1-55447-179-9 | … | GASPEREAU PRESS LIMITED GARY DUNFIELD | & ANDREW STEEVES PRINTERS & PUBLISHERS | 47 Church Avenue, Kentville, Nova Scotia B4N 2M7 | Literary Outfitters & Cultural Wilderness Guides".
Includes references to Glenn on nine pages (39, 47, 48, 68, 69, 70, 71, 72 and 78) with descriptions of two publications: the broadside beginning "In High School…" (June 2015), pp69/70 and illustrated on page [56]; and book, *Glenn Goluska in Toronto* (2016), pp71/2 illustrated on page [59].
The book revisits and details sixty letterpress productions completed at Gaspereau through its first twenty years.

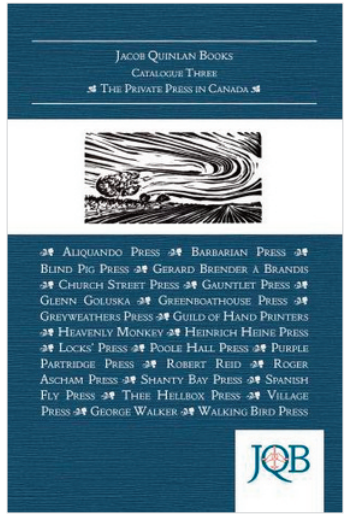




Robert Bringhurst keying text at Atelier dromadaire

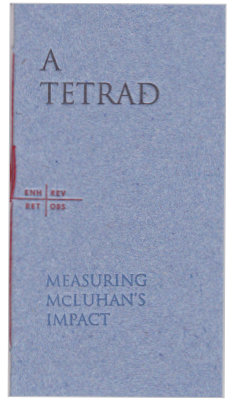


121 **"I still feel a certain uneasiness in being lumped together…"**
[2pp] leaf; 153 × 230 mm. Small broadsheet with colophon verso, set in Dwiggins's Metroblack No 2 (with alternate characters) and his Electra, handprinted black with rust-red dromedary ornament, on blue mould-made stock by Andrew Steeves at Gaspereau Press, Kentville. Reprinting an excerpt from Glenn's article "on the Book Arts in Amphora 59, March 1985". Numbered in pencil at foot on face: "10/14". p4
COLOPHON "Printed at Gaspereau Press to mark Glenn Goluska's 70th birthday, June 26, 2017".
Generously donated by Andrew Steeves and Gary Dunfield.



122 JACOB QUINLAN BOOKS | CATALOGUE THREE | THE PRIVATE PRESS IN CANADA **[cover]**
152pp with faux-laid card covers. Undated online bookseller's catalogue with colour illustrations; handsomely typeset by Jacob Quinlan in Cartier Book (and digital Doves Type for the covers). With ten pages devoted to "Glenn Goluska, imprimerie dromadaire, et al" (pp55–64), offering nine items (#43–52) with 15 illustrations, prefaced by a 2pp introduction to Glenn and his work. "Presses are listed alphabetically; in cases where a particular printer has operated under multiple imprints, we have elected to list them firstly by surname, rather than list them by their specific imprints; this is the case for Gerard Brender à Brandis, Glenn Goluska, George Walker, etc." (p1). Issued from Peterborough, Ontario in 2018 (705-419-1655). The copy at hand was laser-printed black and wiro-bound in navy linen card covers at Staples, Thunder Bay (12 March 2019).

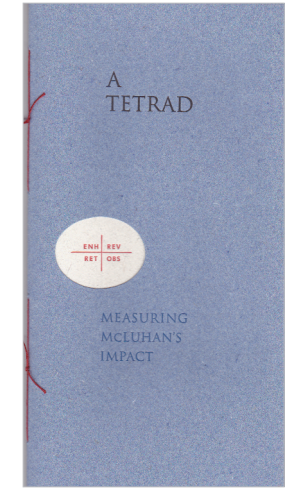
123 **Interview with Canadian ILAB bookseller Adrian King Edwards in Montreal**
Podcast of a 47-minute interview conducted by Nigel Beale for his Biblio File (17 September 2018), posted at *ilab.org,* 19 September 2018. Includes reference to Glenn in passing, in connection with Papeterie St-Armand (36:20–37:05).
ILAB, the International League of Antiquarian Booksellers, was incorporated in Copenhagen, September 1948. The Word Bookstore in Montreal formally opened in 1975 at 469 Milton Street.



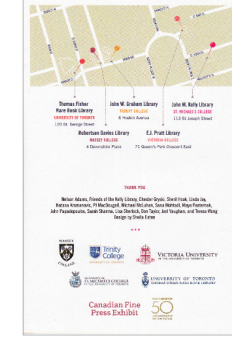
124 A | TETRAD | MEASURING | MCLUHAN'S | IMPACT
[4pp] sewn in letterpress card covers; 152 × 81 mm. Prospectus handprinted red, black and blue by Deborah Barnett at the Kelly Library Print Studio. EXCLUDED.
Issued in a white envelope with flap at crown (166 × 88 mm) and a laserprinted Kelly Library Print Studio label.

125 A | TETRAD | MEASURING | MCLUHAN'S | IMPACT
[16pp] last leaf blank; sewn in letterpress die-cut card covers with flaps; 257 × 134 × 5 mm. Set in Futura and Trajan, handprinted red, black and blue by Deborah Barnett at the Kelly Library Print Studio, in an edition of 150 copies. The central leaves fold out in a tetrad of flaps (with the extended portion of each leaf bisected).
COLOPHON "LETTERPRESS PRINTED IN CELEBRATION OF THE | 50TH ANNIVERSARY OF THE JOHN M. KELLY LIBRARY | at the University of St. Michael's College in the | University of Toronto. *A Tetrad* is printed from plates | in three colours on 100% cotton Canal paper from | Papeterie St. Armand in Montreal, Quebec, Canada. | The chapbooks are die cut and hand sewn. | 25 signed chapbooks with paste board covers | and coptic stitching | 125 signed chapbooks with paper wraps | [in pencil, "86/125 Michael McLuhan"]. EXCLUDED.
Issued in a pencil-numbered white envelope with velcro flap closure (266 × 189 mm), laserprinted red and blue (recto) and black (verso). Preceded by a letterpress prospectus in white envelope.

126 **You are invited to celebrate the launch of the | Canadian Fine | Press Exhibit | A multi-library exhibition of artisanal print collections | and the release of the John M. Kelly Library imprint: | "A Tetrad" | January 22 at 6:00 pm**
[4pp] leaflet; 178 × 127 mm. Launch invitation offset in colour on coated cardstock, presenting the programme for the event. The second page includes mention of Glenn.
TEXT "The Canadian Fine Press Exhibit Opening Night | marks the beginning of the John M. Kelly Library's 50th Anniversary | OPENING REMARKS | David Sylvester | President and Vice-Chancellor, University of St. Michael's College | St. Michael's College celebrates 50 years of the Kelly Library | Sheril Hook | Chief Librarian, John M. Kelly Library | The Kelly Library Print Studio at St. Michael's: | re-establishing, re-imagining, re-energizing | Deborah Barnett | St. Michael's College and John M. Kelly Library Master Printer | LECTURE | Robert MacDonald | All crazy for type, ink, paper and glue: | Instructive narrative meanderings in printropica, bibliophrenia, and typomania | CLOSING REMARKS | Simon Rogers | Archivist, John M. Kelly Library | RSVP | … | Lecture on January 22 at 6:00 pm | Muzzo Family Alumni Hall, Room 100 | 121 St. Joseph Street, Toronto | Reception to Follow | John M. Kelly Library | 113 St. Joseph Street, Toronto".
PAGE 2 "ABOUT THE CANADIAN FINE PRESS EXHIBIT | With exhibitions at five locations | on the University of Toronto campus, | the Canadian Fine Press Exhibit celebrates | a wide range of letterpress publications, | hand-printed ephemera, chapbooks, | and other fine-press works to be found within | the university's special collections and libraries. | The exhibition runs concurrently from | January to May 2019 and includes spotlights | on poetry chapbooks, Toronto area fine presses, | individual printers and designers, | and the career of printer and designer | Glenn Goluska (1947–2011). | Explore with us numerous examples | of artisanal publishing at its finest, | as well as the stories behind the | presses and printers that made | these works possible. | The Canadian Fine Press Exhibit will launch | at the University of St. Michael's College with the release of the Kelly Library imprint "A Tetrad" | on January 22, 2019, at 6:00 pm in Muzzo Family Alumni Hall 100, 121 St. Joseph Street."
ACKNOWLEDGEMENTS "THANK YOU | Nelson Adams, Sheila Eaton, Friends of the John M. Kelly Library, | Noelle Gadon, Chester Gryski, Sheril Hook, Linda Joy, | P J MacDougall, Rod McDonald, Michael McLuhan, Sana Mohtadi, | Maya Pasternak, John Papadopoulos, Sarah Sharma, Lisa Sherlock, | John Shoesmith, Don Taylor, Joel Vaughan, and Teresa Wong".



127 **KELLY LIBRARY AT | 50 | A RETROSPECTIVE | ON OUR FUTURE | 1969–2019**
Bookmark; 178 × 51 mm. Offset gold and black on white cardstock in time for the Canadian Fine Press Exhibit launch (22 January 2019), which marked "the beginning of the John M. Kelly Library's 50th Anniversary".



128 **Canadian Fine | Press Exhibit | A multi-library exhibition of artisanal print collections | and the release of the John M. Kelly Library imprint A Tetrad | Opens January 22 [2019]**
[6pp] gatefold leaflet; 217 × 138 mm (folded); 217 × 416 mm (unfolded sheet). Designed by Sheila Eaton, offset in colour on coated stock; comprising an overview, brief descriptions of the five participating exhibitions, and 'A Special Focus on Glenn Goluska'. The constituent displays include: [1] 'Canadian Poets and Fine Press' curated by Agatha Barc, Carmen Socknat and Gabrielle Fournier at E. J. Pratt Library, Victoria College, 71 Queen's Park Crescent East (January – May); [2] 'Print and Printers at the Kelly Library' curated by Deborah

Dreadnaught pressroom, 24 Sussex (down), snapped by Glenn, ca 1975

Barnett, Chester Gryski and Simon Rogers at John M. Kelly Library, St Michael's College, 113 St Joseph Street (January – April); [3] 'Early Impressions and the Golden Dog Press' curated by Kate MacDonald and Christopher Hogendoorn at the John W. Graham Library, Trinity College, 6 Hoskin Avenue (January – May); [4] 'Glenn Goluska's Early Print Works' curated by Chester Gryski and P J MacDougall at the Robertson Davies Library, Massey College, 4 Devonshire Place (January – April); and [5] 'The Typographical World of Glenn Goluska and His Contemporaries' curated by John Shoesmith at the Thomas Fisher Rare Book Library, University of Toronto, 120 St George Street (7–31 January). Glenn is mentioned on all but the cover panel, with work by him included in all but the Trinity exhibition: [1] Grand Union and Salamander press publications are displayed at Victoria College; [2] St Michael's College features "a special showcase on the fine-press and design work of St. Michael's 1969 grad Glenn Goluska" (Kelly Library likewise celebrating its 50th anniversary); [4] Massey College "concentrates on the early publishing career of Glenn Goluska. Special focus is given to Glenn's letterpress and early book design work at imprimerie dromadaire and Nightshade Press in the 1970s and 1980s" (with a [deliberate?] slipped "S" in "Special"); and [5] the show at Thomas Fisher Rare Book Library revolves around Glenn: "Glenn Goluska has been called Canada's finest letterpress designer and printer. Though he died too young in 2011, he left a lasting legacy for this country's fine-press book makers and designers. In January, the Fisher Library offers a complementary exhibition with other libraries on campus focusing on Goluska, featuring his work along with his typographic contemporaries. Much of the material on display showcases books using wood type, a speciality and favourite of Goluska's. It includes books from Dreadnaught, Aliquando Press, Barbarian Press, and Andrew Steeves, along with Goluska's imprint imprimerie dromadaire."

The fourth page of the leaflet, featuring 'A SPECIAL FOCUS ON | Glenn Goluska' (beneath a colour photo of Glenn at his linotype), reads: "A 1969 grad of St. Michael's, printer, designer, and typographer Glenn Goluska began his career at the Coach House Press in Toronto in the 1970s. He then founded imprimerie dromadaire and Nightshade Press. He was the graphic designer for the Canadian Centre for Architecture. In 2011, he was awarded the Robert R. Reid medal for lifetime achievement in the book arts from the Alcuin Society. Goluska's work is featured extensively throughout the exhibition."

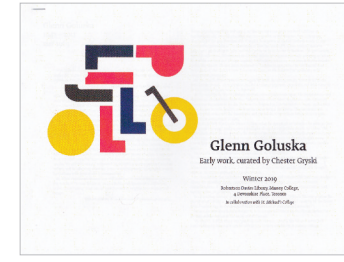
The fifth page provides an overview 'ABOUT THE CANADIAN FINE PRESS EXHIBIT': "With exhibitions at five locations on the University of Toronto campus, the Canadian Fine Press Exhibit celebrates a wide range of letterpress publications, hand-printed ephemera, chapbooks, and other fine-press works to be found within the university's special collections and libraries. The exhibition runs concurrently from January to May 2019 and includes spotlights on poetry chapbooks, Toronto-area [revised from "Toronto area" in the launch invitation] fine presses, individual printers and designers, and the career of printer and designer Glenn Goluska (1947–2011). Explore with us numerous examples of artisanal publishing at its finest, as well as the stories behind the presses and printers that made these works possible. The Canadian Fine Press Exhibit launches at the University of St. Michael's College with the release of the Kelly Library imprint A Tetrad on January 22, 2019."

ACKNOWLEDGEMENTS "THANK YOU Nelson Adams, Friends of the Kelly Library, Chester Gryski, Sheril Hook, Linda Joy, Natasa Krsmanovic, P J MacDougall, Michael McLuhan, Sana Mohtadi, Maya Pasternak, John Papadopoulos, Sarah Sharma, Lisa Sherlock, Don Taylor, Joel Vaughan, and Teresa Wong".

COLOPHON "Photo of Glenn Goluska by Chester Gryski. The C.M.C. Jobber Printing Press and a tetrad photos courtesy of the University of St. Michael's College."

The leaflet also includes a thumbnail on opening-night speaker Robert MacDonald, founder of Dreadnaught Press, whose talk is titled 'All crazy for type, ink, paper and glue: Instructive narrative meanderings in printropica, bibliophrenia, and typomania'. A Tetrad *(the commemorative Kelly Library booklet produced for the event) was designed and handprinted by Deborah Barnett, Master Printer at St Michael's College, partner with Robert and others in Dreadnaught Press, and proprietor and printer of the ongoing Someone Editions.*

129 **Glenn Goluska | Early work, curated by Chester Gryski | Winter 2019 | Robertson Davies Library, Massey College, | 4 Devonshire Place, Toronto | In collaboration with St Michael's College**
20pp landscape catalogue stapled once upper left; 216 × 279 mm. Produced at Massey College on bond as a handout for the exhibition. Digital exhibition catalogue describing 32 items displayed in four glass cases at Massey College, 22 January through May 2019. "Design and typesetting by Andra Mares". Cover design by Nelson Adams.
Courtesy of Don McLeod (26 July 2019). Alumnus Nelson Adams (1942 – 21 September 2019) graduated from the bibliography course at Massey, 1976/7.

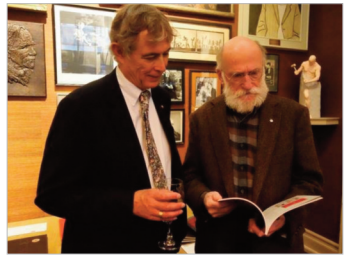


130 **The Goluska Type**
Sheet; 279 × 433 mm. Broadside specimen sheet of Rod McDonald's typeface honouring Glenn Goluska (first unveiled in 2013), set by Andrew Steeves and offset black on cream wove stock. With sample text from the journal of Henry David Thoreau, 23 May 1841, in three settings; with two complete fonts displayed (9 on 13 and 12 on 16). Includes Andrew's observation: "Glenn's Vandercook & wood type in the kitchen | Lingering junkshop aroma & pungent pipe smoke". Generously donated by Andrew Steeves.
COLOPHON "THIS HASTY PROOF OF GOLUSKA ROMAN & ITALIC WAS PRINTED FOR ROD MCDONALD AT GASPEREAU PRESS ON AUGUST 1, 2019".

131 **The Typographical World of Glenn Goluska and his Contemporaries**
Online notice under the heading 'Previous Monthly Exhibitions' at The Thomas Fisher Rare Book Library, University of Toronto, Monday 7 January to Thursday 31 January 2019. Illustrated with an image of the titlepage from Mayakovsky's *Bridge,* and a brief note: "Glenn Goluska has been called Canada's finest letterpress designer and printer. Born in Chicago, he studied at St. Michael's College of the University of Toronto and moved to Canada permanently in the early 1970s when he began working with Stan Bevington at Coach House Press. Inspired by others in Toronto's close-knit letterpress community – including Will Rueter of Aliquando Press and Robert MacDonald of Dreadnaught – Goluksa [*sic*] started his own imprint, imprimerie dromadaire. On display are examples of Goluska's work, along with materials from his contemporaries." NOT DEPICTED.
SITE *https://fisher.library.utoronto.ca/exhibition/typographical-world-glenn-goluska-and-his-contemporaries*

132 **Goluska Typeface**
Article at Wood Type Customs website: "Goluska font is the work of Rod McDonald, a Canadian typographer with over 40 years of experience. His creations include Cartier Book, his interpretation of Canada's first typeface – the Laurentian family. When considering the Goluska Typeface, I think of the friendship between Rod McDonald and Glenn Goluska, because this typeface was created by Rod, as a tribute to his friend Glenn

Canadian Fine Press Exhibition at Kelly Library, 22 January 2019 (left to right): Chester Gryski, George Walker, Deborah Barnett, Rod McDonald, Robert MacDonald



Chester Gryski and Stan Bevington studying at The Arts & Letters Club

Chester Gryski & Anne Sutherland, at the Bound Book Arts Fair at The Arts & Letters Club, 2 Decem 2017 – three photos by Don McLeod

Goluska, based on Dwiggin's Elektra design, one of Glenn's favorite fonts. This journey extends from design to wood type, through George A. Walker's initiative. Petrescu Press was commissioned by Mr. George A. Walker – a wonderful professional, unrivaled in the art of the book, with the distinction of the Royal Canadian Academy of Arts in recognition of his achievements in Canadian Book Arts. A few words about Goluska's style: It is a "serif" typeface with a melange between an organic line (round characters) and a horizontal line, straight-forward (ascender – ear, arm and descender – tail, bracket). William Addison Dwiggins described the design as a "modern roman type letter" with 'personality'. Petrescu Press collaborated with Rod McDonald for the wood type manufacturing of the Goluska typeface to determine the typeface-style line to be cut into wood. Thus, after designing the cutting program, a first series of wood type upper, lower case and numbers, 8 line, 0.918 American type height, resulted, ready to be sent to Mr. George A. Walker in Toronto, Canada [*https://woodtype-customs. com/goluska-typeface/*]." The article includes photos of the cutting.

133 **Chester Gryski on collecting Canadian Fine Press Printing**
Broadcast online at The Biblio File hosted by Nigel Beale [*http://thebibliofile.ca*], Monday 9 December 2019; 1:14:56 duration. NOT DEPICTED.
PRINT INTRO "Chester Gryski holds a B.A. (Hons) in Political Science and Economics from the University of Toronto and a J.D. from Osgoode Hall Law School of York University. He was called to the Ontario bar in 1976. He has acted for MPAC and its predecessor assessing authorities since 1976. In those 40 years, he has dealt with all types of properties and all issues with a particular emphasis on industrial properties and contaminated lands. Outside of his legal practice he is an ex officio Director of the Alcuin Society of Canada and a renowned collector of Canadian fine press printing which is why he is on the Biblio File podcast. We met at his home just outside of Kingston, Ontario to talk, among other things, about how to evaluate fine press printing, Canadian book designer and typographer Glenn Goluska, Ryerson College printing and design teacher Denis Milton, the English private press tradition, the Grimsby Wayzgoose, Will Reuter, the Barbarian Press, the Heavenly Monkey Press, Jason Dewinetz, Margaret Lock, Robert Reid, Jim Rimmer, bibliographies, why we collect, and much more."
Denis C. Milton (1916–2017) was Chester's father-in-law.
INSET *Chester Gryski and Stan Bevington snapped by Don McLeod at the Alcuin Awards ceremonies at The Arts and Letters Club (22 October 2018).*

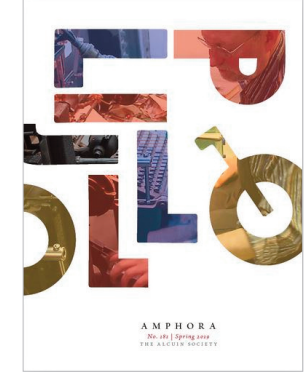
134 **Journal from Roy's | for Roy Kiyooka [by Gerry Shikatani]**
A 16pp chapbook offered online as a pdf only to subscribers at *gerryshikatani.com* ($20).
"This serial text from the early 90s is set in the Strathcona home of friend and mentor, the late artist Roy Kiyooka. Dedicated to him, it is now also published and available only here in honour of the late Glenn Goluska and David Bolduc two friends whose passing left a potentially collaborative effort unrealized."
COLOPHON "Copyright © Gerry Shikatani 1994 | All Rights Reserved | Composed sometime 1992–94, | first drafted in Strathcona (Vancouver), B.C. | During the 1990's, while I was living in Montréal, I discussed publishing this | text as a collaboration with my dear friend, the master designer / typographer Glenn | Goluska with whom I spent many wonderful evenings, drinking good wine, beers en fût | of the region's microbrasseurs like *Le Cheval Blanc* and savouring delicious dinners. | More than often, the extraordinarily generous Glenn

insisted he treat. During this same | period, the visual artist David Bolduc had suggested that we work together on a | project of my poetry and his art. It was such a compliment since I had, before I'd met him | through Roy Kiyooka, greatly admired his work. Of course, those two had worked | together for the wonderful book of Roy's – *The Pear Tree Poems* (Coach House Press). | And so, it was this preceding text that I had in mind. | However, as the years went by, the printing of this text in collaboration with these two | magnificent artists who both knew Roy, never occurred. Then, within the space of a very | few years, and not many years ago, without my awareness – both David, and then Glenn | passed away. We had not been in regular touch since I'd moved to Paris, then | later, to Peterborough, Ontario. I will always deeply regret that I did not in the end, | have the chance to work together with two of the most wonderfully talented men | I have ever personally known. | And so, as I publish this modest text I have dedicated to my dear friend the late Roy | Kiyooka, I also bring it to publication here for the first time, in honouring memory of | David Bolduc and Glenn Goluska. | Gerry Shikatani | May, 2013".

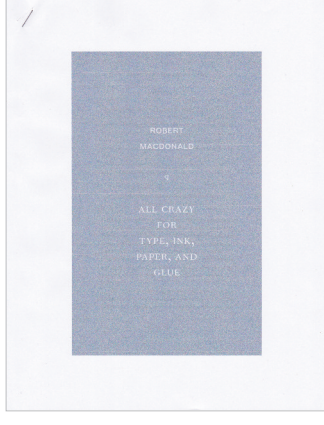
135 **'The Work of Curation | Curating an exhibit honouring Glenn Goluska takes CHESTER GRYSKI | to new depths of his hero's œuvre'**
Six pages in Amphora 181 (spring 2019) foliated 8–13; published by The Alcuin Society in Vancouver. Illustrated with eight photos including images or partial images of 23 of Glenn's productions on display during the exhibition at St Michael's College in the University of Toronto (January 2019), as well as a poster printed by Nelson Adams for the portion displayed at Massey College. LACKING.

136 **'Witnessing the | Remembering of Creation | A series of events at the University of Toronto takes GRANT HURLEY to | the genesis – and future – of fine printing in Canada'**
Five pages in Amphora 181 (spring 2019) foliated 3–7; published by The Alcuin Society in Vancouver. An account of the opening of the Canadian Fine Press exhibition at St Michael's College in the University of Toronto (22 January 2019) by librarian Grant Hurley, illustrated with five photos by the author. The cover of the issue adapts Glenn's typography from his Léger broadside. Also included in the issue is an article entitled 'From Platen Press to Pixels' by Deborah Barnett, Natasa Krsmanovic and Simon Rogers describing "how Toronto's John M. Kelly Library honoured Marshall McLuhan with an interactive chapbook", pp14–8. LACKING.

137 **The | Carl Dair | Typography | Workshops | canadiantypography.com | A typographic resource**
A website devoted to type and typography in Canada coordinated by Rod McDonald, currently with eight pages of illustrations and text (including the cover of *Liebhaber's Wood Type* and a photo of Glenn).
PROPOSAL *"Canadian Typography will showcase the many talented typographers, graphic designers, web designers, information designers, type designers, printers, educators and countless others in this country who work and communicate with type every day. Initially the site will be financed by the Gibson Funds but we are also exploring other funding options – including grants. The site will launch early next year, but to meet our goal we will need your help in collecting material, so think of this as a kind of combination introduction and request for help."*
INSET *(left to right): Jim Rimmer, Rod McDonald, Glenn and Stan Bevington in Kentville for the Gaspereau Wayzgoose (24 October 2008); snap by Will Rueter.*



Reviving the art of printing


ROBERT MACDONALD
ALL CRAZY FOR TYPE, INK, PAPER, AND GLUE

ADDENDA

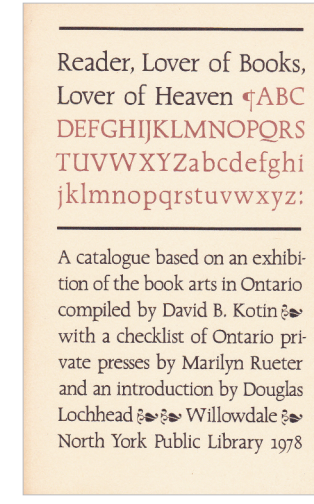
138 **'Reviving | the art of | printing' | By GREG GATENBY**
A profile of the Dreadnaught Press cooperative, by the editor of the 52 Pickup broadside series, in Quill & Quire VOL XLII NO 15, November 1976 (pp 18 & 20); 424 × 280 mm. Published by Key Publishers Company Limited under the direction of Susan Walker & Valerie Frith at 59 Front Street East, Toronto M5E 1B3; ISSN 0033-6491. With two references to Glenn as a member of the cooperative along with his inclusion in the accompanying photo. Val would subsequently become a Director of the third Banff Publishing Workshop, alongside Yuri Rubinsky & Robert MacDonald (1982/3) as well as interim publisher at Coach House Press (1987/8).
Substantiating (and possibly the source for) Glenn's inclusion as a Dreadnaught member, in Maureen Bradbury's bibliography, News from the Rare Book Room Part II: Presses of Ontario *(EB3, p338 below). The profile further reveals that Robert MacDonald and Glenn were born six weeks apart. Gratitude to Ross MacDonald for bringing this article to my attention (and providing the scan). Belongs between entries EA2 & 3 above.*

139 **ROBERT | MACDONALD | ALL CRAZY | FOR | TYPE, INK, | PAPER, AND | GLUE [cover]**
32 leaves printed recto, stapled once upper left; 280 × 217 mm. The text of the address presented at the opening of the Canadian Fiine Press Exhibition at Kelly Library, St Michael's College, 22 January 2019. A memoir of seven of the author's focal influences, including nine photos (Glenn, p29). This copy printed from Robert's pdf.
PREAMBLE "All crazy for type, ink, paper and glue | Instructive narrative meanderings in printropica, | bibliophrenia, and typomania. | This presentation will be a play in one act, featuring a dialogue by | a Narrator with the following Characters, living and dead: Nelson | Ball, author, editor, publisher; Alan Fleming [*sic*], designer; Will | Reuter [*sic*], designer, printer; Gerald Giampa, printer, typographer; | Yuri Rubinsky, publisher; Glenn Goluska, designer, printer [p2]." The text also features Roy Miya, artist and jazz musician (pp11/2).
ORIGINAL COLOPHON "DESIGNED | AND TYPESET IN | FOURNIER AND MAPLE FONTS | BY | ROBERT MACDONALD | MEDIA FUTURES INSTITUTE | AND | PRINTED AT | WOOD LAKE PUBLISHING | KELOWNA BC CANADA | 2019". *Gratitude to Robert MacDonald for generously providing the file.*

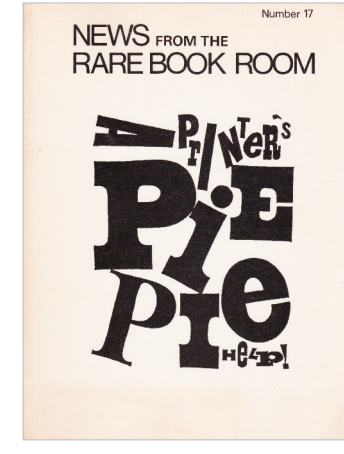
GENEALOGICAL NOTE

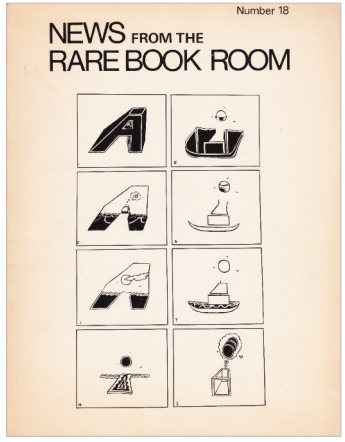
Glenn's grandfather Walter Edward Goluszka Sr (20 May 1892 – 9 April 1942), son of John Goluszka [Goluška], emigrated to Chicago from "Slesiowice" [Śliwice], Poland (southwest of Gdansk), residing with his wife Marie Biel at 2001 Cullerton Street (corner of South Damen Street). Their son Walter Edward Goluska Jr (4 July 1918 – 10 August 1979) married Mary Teresa Jagor (21 June 1917 – 10 May 2007) mother to his three sons, Glenn Edward (Thursday 26 June 1947 – Saturday 13 August 2011), Gregory Walter (b. 26 August 1949) and Kimbal T. (b. 1 June 1954).
It bears mentioning that the Germanic surname, Jagor, may be distantly related to that of one of the most notable families of printers in English literature, brothers John and William Jaggard and son Isaac.
INSET *(left to right): Greg, Kim and Glenn at Raccoon Lake, Indiana, for Greg's 60th birthday (6 September 2009); photo by Ricky Johnson from rickyjohn.com.*

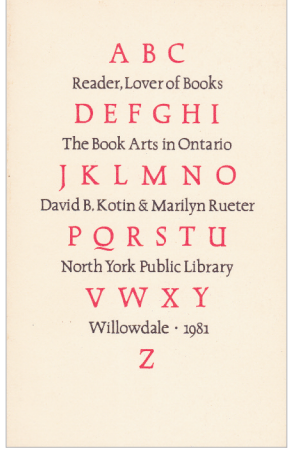
1 **Reader, Lover of Books, | Lover of Heaven | A catalogue | based on an exhibition | of the book arts in Ontario | compiled by David B. Kotin | with a checklist of | Ontario private presses | by Marilyn Rueter | and an introduction | by Douglas Lochhead | Willowdale | North York Public Library 1978**
112pp sewn in seven gatherings glued in printed card covers; 219 × 139 mm.
COLOPHON "Designed by Glenn Goluska. | Printed at The Coach House Press | in Trump Mediæval | with display and running heads | in Carl Dair's Cartier. | Printed on [cream] Zephyr Wove | in a first edition of 1000 copies | at The Coach House Press | in May of 1978. | Bound in [cream] Fine Art Etching | at The Porcupine's Quill, | Erin, Ontario." Issued as Canadiana Collection Publication no. 1.
The prospectus describes the size of the book as 8⅛" × 5½" (though the final trim-size is 8⅝" × 5½"); including 59 illustrations, together with indexes and a bibliography. The listing for imprimerie dromadaire (p52) includes a brief introduction by Glenn and one publication, A Christmas Chapbook, *issued in 1976 (catalogue number 100). Both Glenn and Anne are included in the Index of Printers (108), with press initials capitalized (pp52, 109).*
"Imprimerie Dromadaire actually began in Chicago, where I was working for a foreign-language typesetting company and attempting, with little success, to print at home on a battered Poco proof press. Returning to Toronto to work at The Coach House Press, I found myself living in a veritable ghetto of hand printers, with Dreadnaught, Aliquando, and Coach House all within two or three blocks of our house. The encouragement and advice of Will Rueter, Stan Bevington, and especially Robert MacDonald, whose press I used initially, led to a spate of broadsides and other ephemera. Now we have a Vandercook in the kitchen and are currently printing a Russian short story. The press's main concerns are typography and letterforms, literature (particularly Russian) in translation, and an obsession with wood type. Forthcoming projects include translations of Mayakovsky, a wood type specimen book, and a specimen book of nineteenth-century Cyrillic type [p52]."
The exhibition also spawned the Grimsby Wayzgoose, instituted 28/9 April 1979 by Grimsby Public Art Gallery Director Bill Poole, after seeing the show.
AWARDED *Glenn's second AIGA Certificate of Excellence in Book Design and another from Graphic Design Canada.*



2 **NEWS FROM THE | RARE BOOK ROOM | 17 | June 1978 | Special Collections | D.E. Cameron Library | University of Alberta | Edmonton, Alberta**
100pp perfectbound in printed card covers; 279 × 215 × 7 mm. First volume of a slightly illustrated checklist compiled by Maureen Bradbury and edited by John W. Charles; ISSN 0085-4166.
VOLUME TITLE-PAGE "FINE PRINTING BY CANADIAN PRIVATE PRESSES: | A DESCRIPTIVE LISTING OF THE HOLDINGS OF SPECIAL COLLECTIONS | Part I | Presses Outside Ontario | by | Maureen Bradbury | Assistant Special Collections Librarian".
Includes imprints from two presses in Alberta, 17 in British Columbia, one in Manitoba and 13 in Quebec (without reference to Glenn).
PREFACE *"In January, 1976, an exhibition entitled* Canadian Book Design and Illustration Since 1920 *was organized in Special Collections at the University of Alberta Library to highlight its visual Canadian holdings. The research conducted for that display has formed the basis for the description in this issue of News from the Rare Book Room" (p5). Imprints dated 1977 however, are also included in this first volume.*







3 **NEWS FROM THE | RARE BOOK ROOM | 18 | December 1980 | Special Collections | D.E. Cameron Library | University of Alberta | Edmonton, Alberta**

160pp (last two leaves blank) perfectbound in printed card covers; 279 × 215 × 9 mm. Delayed second volume of the checklist compiled by Maureen Bradbury and edited by John W. Charles; ISSN 0085-4166.

VOLUME TITLE-PAGE "FINE PRINTING BY CANADIAN PRIVATE PRESSES: | A DESCRIPTIVE LISTING OF THE HOLDINGS OF SPECIAL COLLECTIONS | Part II | Presses of Ontario | by | Maureen Bradbury | Assistant Special Collections Librarian".

Includes imprints from 35 Ontario presses (without imprimerie dromadaire). Glenn however is noticed on page 44 in the section devoted to Dreadnaught: "Dreadnaught was established in 1973 with impetus from Robert MacDonald, who has worked with Allan Fleming and William Rueter. Four other individuals complete the Dreadnaught staff: Ross MacDonald, Elizabeth Abraham, Deborah Barnett and Glenn Goluska." Although expedient explanations have been advanced to account for Glenn's inclusion, this detail – recorded in 1975, as noted in the Preface to the preceding volume (p5) – leaves open the possibility that Glenn may in fact have been involved in the production of a few earlier Dreadnaught imprints such as *Journal Entries* by Judith Fitzgerald (December 1975).

Considering the inclusion of the first volume of Reader, Lover of Books, Lover of Heaven *(1978) among the cited references in Part II, the compiler's omission of imprimerie dromadaire is at least curious. Despite the sole listing for Anne and Glenn in* Reader (A Christmas Chapbook, *1976) – and apart from several arresting broadsides of theirs to that point, including* Villon's Straight Tip to All Cross Coves *(July 1977) – they had produced three indelibly unique volumes prior to the release of Part I:* ZaUm *by Aleksei Kruchenykh (February 1977);* Night & Morning *by Vladimir Mayakovsky (April 1977); and* The Cry of Distant Ants *by Alexander Urusov (June 1978). Although Bradbury left the second volume unfinished before moving to Calgary to become Government and Public Relations Coordinator at Texaco Canada Resources Ltd, it's hard to reconcile the omission considering the late inclusion in Part II of the Erta and Redpath Press additions to Part I (both Montreal imprints).*

Bradbury begins by stating that "defining a private press is [a problem] which haunts anyone whose interest in the field goes beyond the cursory", settling at length on five categories established by John Ryder (in 'The Contemporary Private Press', pp465–9: Glossary of the Book *edited by Geoffrey Glaister, 1960, Allen & Unwin): Publishing; Teaching; Experimental; Printing; and Clandestine. Adopting his system resulted in counterintuitive omissions from the list including "Coach House Press…Porcupine's Quill, Golden Dog Press, and Press Porcepic…whose work, while fine, is distributed through commercial channels.…Another large category of Canadian presses excluded by Ryder's definition is the literary small press. Concerned primarily with content, not format, these flourished in the 1960s and 70s (although earlier examples can be found in the 1940s and 50s with such presses as First Statement, New Frontiers, and Contact, and as far back as the 1920s with Abanaki Press). Alive Press, Borealis Press, Delta Canada, and Ganglia Press are more recent examples. While the most appropriate place for these presses within Ryder's definition would be the "clandestine press" the actual characteristics involved demonstrate the need for an additional category" (p8).*

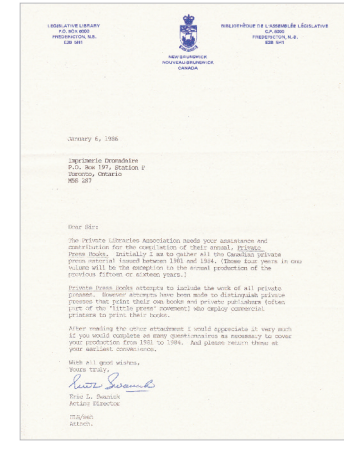
4 **Reader, Lover of Books | Volume Two: 1981 | The Book Arts in Ontario | David B. Kotin & Marilyn Rueter | North York Public Library | Willowdale • 1981**
80pp sewn in five gatherings and glued into two-colour card covers; 219 × 139 × 6 mm. ISBN 0-920552-02-1. COLOPHON "Typeset at The Coach House Press | in Trump Mediæval | with display and running heads | in Carl Dair's Cartier | Printed on Warren's Lustro Offset Enamel | in a first edition of 1000 copies | at The Coach House Press | in May of 1981 | Bound in Fine Art Etching at The Porcupine's Quill, | Erin, Ontario | Design and typesetting: Glenn Goluska | Binding photographs: Tom Moore | Film: Stan Bevington | Assembly: Mark Askwith | Presswork: John Ormsby | Binding: Paul Richardson, | Alan Ufkes, Carol Ufkes". INCLUDES listings for four books by Glenn and Anne (pp42/3): [1] *Woodtype: A Preliminary Index* (1977); [2] *The Cry of Distant Ants* (1978); [3] *A Change-Ringing of the Mind* (1978); and [4] *Nineteenth-Century Russian Printing Types* (1980), with the middle two illustrated. Glenn is further listed among the Artists and Illustrators (p77) together with Anne; and alone among Authors and Compilers (78) and Printers (79); with his article 'A Linotype for the Home' in Devil's Artisan 4, cited in the Bibliography (73).
During her time in the Faculty of Library Science at the University of Toronto (under the tutelage of Frances Halpenny), coeditor Marilyn Rueter produced a handful of early papers on the private press in Canada, including: A Short History of the Private Press in Canada *(1972);* The Private Press as Publisher: Some Canadian Examples *(1973); and* Canadian Private Presses and Their Books: A Descriptive List *(1975); leading to 'The Private Press in Canada: A Brief Survey' (with a focus on Glenn, pp109–11), her contribution in* Sticks and Stones: Some Aspects of Canadian Printing History *edited by John Gibson and Laurie Lewis (1980: Toronto Typographic Association).*

5 **"Dear Sir…"**
Leaf; 280 × 215 mm. Signed typed letter on two-colour New Brunswick Legislative Library letterhead, addressed to Imprimerie Dromadaire in Toronto from Acting Director Eric L. Swanick (dated 6 January 1986), requesting details of Glenn's publications for the years 1981 through 1984, for the Private Libraries Association annual Private Press Books.
Proprietor of the Euturpe Press in Fredericton, Swanick later printed an insert for Devil's Artisan 26 (April 1990).

6 **"Private Press Books is an annual checklist of books…"**
Leaf; 279 × 215 mm. An accompanying outline to the preceding, detailing the parameters of the project.

7 PRIVATE PRESS BOOKS
Leaf; 215 × 279 mm. Seven copies of a form for submitting details to E. Swanick in Fredericton.
Eric is currently Head of Special Collections at W A C Bennett Library, Simon Fraser University.

8 TWENY/20 | **The Coach House Press Toronto**
144pp catalogue, perfectbound in photographic card covers; 216 × 138 × 12 mm. The 20th anniversary descriptive chronology of 286 titles (comprising 293 listings) issued from the press 1966 [*sic*] through 1985; compiled and edited by Stan Bevington, Victor Coleman, Frank Davey, Clifford James, David McFadden, bpNichol, Michael Ondaatje, Sarah Sheard and David Young. Produced August 1985 in an undisclosed edition of 3000 copies (for free distribution); ISBN 0-88910-295-3. Glenn is mentioned once, in the listing for *Journal*


LEGISLATIVE LIBRARY
P.O. BOX 6000
FREDERICTON, N.B.
E3B 5H1

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C.P. 6000
FREDERICTON, N.B.
E3B 5H1

NEW BRUNSWICK
NOUVEAU-BRUNSWICK
CANADA

January 6, 1986

Imprimerie Dromadaire
P.O. Box 197, Station P
Toronto, Ontario
M5S 2S7

Dear Sirs

The Private Libraries Association needs your assistance and contribution for the compilation of their annual, PPBKS, Press Books. Initially I am to gather all the Canadian private press material issued between 1981 and 1984. (These four years in our volume will be the exception to the annual production of the previous fifteen or sixteen years.)

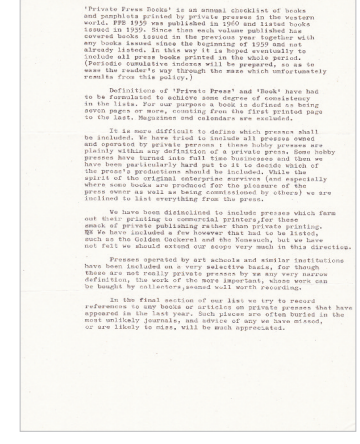
Private Press books attempts to include the work of all private presses. However attempts have been made to distinguish private presses that print their own books and private publishers (often part of the "little press" movement) who employ commercial printers to print their books.

After reading the prior statement I would appreciate it very much if you would complete as many questionnaires as necessary to cover your production from 1981 to 1984. And please return them at your earliest convenience.

With all good wishes,
Yours truly,

Eric L. Swanick
Acting Director

ms/mh
attach.


'Private Press Books' is an annual checklist of books and pamphlets printed by private presses in the western world. PPB 1959 was published in 1960 and listed books issued in 1959. Since then each volume published has covered books issued in the previous year together with any books issued since the beginning of 1959 and not already listed. In this way it is hoped eventually to include all press books printed in the whole period. (Periodic cumulative indexes will be prepared, so as to ease the reader's way through the maze which unfortunately results from this policy.)

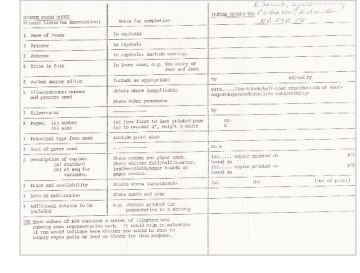
Definitions of 'Private Press' and 'Book' have had to be formulated to achieve some degree of consistency in the lists. For our purpose a book is defined as being seven pages or more, counting from the first printed page to the last. Magazines and calendars are excluded.

It is more difficult to define which presses shall be included. We have tried to include all presses owned and operated by private persons : these hobby presses are plainly within any definition of a private press. Some hobby presses have turned into full time businesses and then we have had particularly hard put to it to decide which of the press' publications should be included. While the spirit of the original enterprise survives (and especially where some books are produced for the pleasure of the press owner as well as being commissioned by others) we are inclined to list everything from the press.

We have been disinclined to include presses which farm out their printing to commercial printers, for these smack of private publishing rather than private printing. We have included a few however that had to be listed, such as the Golden Cockerel and the Nonesuch, but we have not felt we should extend our scope very much in this direction.

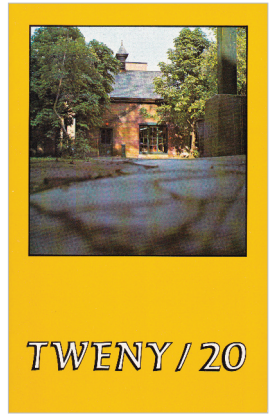
Presses operated by art schools and similar institutions have been included on a very selective basis, for though these are not really private presses by we any very narrow definition, the work of the more important, whose work can be bought by collectors, seemed well worth recording.

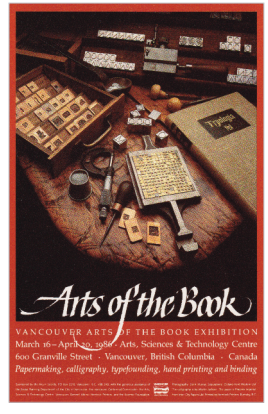
In the final section of our list we try to record references to any books or articles on private presses that have appeared in the last year. Such places are often buried in the most unlikely journals, and advice of any we have missed, or are likely to miss, will be much appreciated.

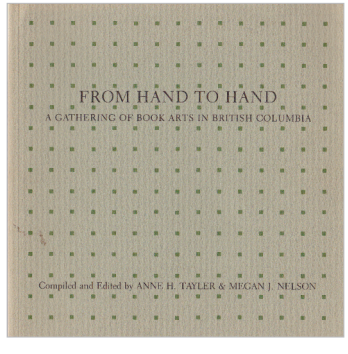

PRIVATE PRESS BOOKS (Compiled from the Questionnaire)

	Notes for completion	PLEASE RETURN TO E. Swanick, Legislative Library, Box 6000, Fredericton, N.B. E3B 5H1
1. Name of Press	In capitals	
2. Printer	In capitals	
3. Address	In capitals; include country.	
4. Title in Full	In lower case, e.g. The Story of Jack and Jane.	
5. Author and/or Editor	Publish as appropriate.	by ——— edited by
6. Illustrator, maker and process used	Delete where inapplicable. State other processes	with.....(the block(s) or line reproduction of wood-engravings/woodcuts/etc. was/were made) by
7. Illustrator	———	by
8. Pages. (a) number (b) size	(a) Give first to last printed page (b) to nearest ¼", height x width	pp. ins.
9. Principal type face used	Include point size.	
10. Date of press work	———	on a
11. Description of regular edition and number (a) or avg for variants.	State number and paper used, State whether full/half/quarter leather/cloth/paper boards or paper covers.	(a)..... copies printed on (card or paper) (b)..... copies printed on (card or paper)
12. Price and availability	State price (if any) available.	(a) (b) (Out of print)
13. Date of publication	State month and year	
14. Additional details to be included	e.g. whether printed (or presented to) a society	

(15) Here please list ALL publications from the press for the years 1981 through 1984 inclusive. If you would indicate here whether you would be able to supply copies (with or free) as stocks for this purpose.





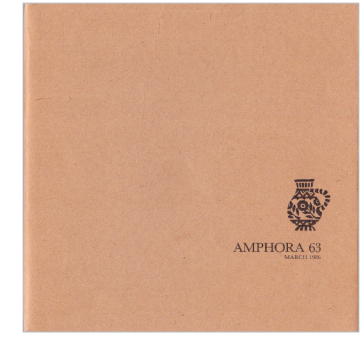


by bpNichol (p60): "Designed by Glenn Goluska and selected by the American Institute of Graphic Arts as one of the best-designed books of 1978." While artists and photographers who illustrated the books are reflexively included throughout, this is the sole reference to a designer among the titles. According to the catalogue, there were at least 102 officially recognized Coach House publications produced during Glenn's years at the press: 12 titles (1975); 19 (1976); 20 (1977); 17 (1978); 17 (1979); and 17 (1980).
NOTE *that Coach House Press began in fact in 1964. While early imprints were understandably ephemeral, access to the equipment among employees and hangers-on resulted in a sustained history of ephemeral production, most of which wasn't considered for inclusion in* Tweny/20. *A largely hidden history which prompted me not only to mount my initial display of Coach House ephemera at Letters (expediently incorporated in Victor Coleman's Aggregates Festival along Queen Street, 1–13 October 1984) but subsequently also compile a bibliographical reprise of some 154 so-called 'ephemeral' items omitted from the catalogue, which prove in fact culturally seminal* (10FOUR, *December 1991*). *It remains my contention that a salient aspect of the hands-on literary press is the celebration of cultural autonomy evident in its ephemera, historically the province of the fine press. In fact Coach House is most profitably viewed as the first sustaining marriage of small and fine press imperatives, certainly in our history and perhaps worldwide.*

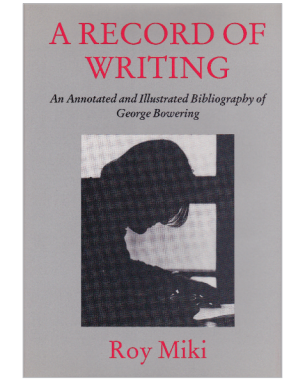
9 **Arts of the Book | VANCOUVER ARTS OF THE BOOK EXHIBITION | March 16 – April 20, 1986 • Arts, Sciences & Technology Centre | 600 Granville Street • Vancouver, British Columbia • Canada**
Four cards; each 215 × 139 mm. Sponsored by The Alcuin Society, the cards each feature a different photographic image, two focused on printing and two on binding (over identical text set presumably by Robert Bringhurst). An exhibition of "Papermaking, calligraphy, typefounding, hand printing and binding" for which Anne H. Taylor and Megan J. Nelson compiled the Vancouver centenary catalogue *From Hand to Hand: A Gathering of Book Arts in British Columbia* (issued also to Alcuin Society members as Amphora 63).
COLOPHON "Photography: Derik Murray. Separations: Cleland-Kent Western Ltd. | The calligraphy is by Martin Jackson. The paper is Phoenix Imperial, | from Inter City Papers Ltd. Printed by Hemlock Printers, Burnaby, B.C."
Glenn had travelled to Vancouver 20 March 1986 to judge the fourth annual Alcuin Society Awards for Excellence in Book Design in Canada (together with Robert Bringhurst, Tree Swensen and Takao Tanabe) and while there was invited to participate in the first Vancouver Arts of the Book Exhibition as a visiting book artist. The catalogue includes his production of the William Hoffer publication, Ten Poems *by Norm Sibum (pp29/30). He was back in Toronto in time for the Stephen Rodefer reading at Letters in the Salon, 28 March 1986 (returning with the cards).*

10 **FROM HAND TO HAND | A GATHERING OF BOOK ARTS IN BRITISH COLUMBIA | Compiled and Edited by ANNE H. TYLER & MEGAN J. NELSON | THE ALCUIN SOCIETY, Vancouver 1986**
152pp catalogue, perfectbound in printed card covers; 204 × 204 × 10 mm. Offset green and black throughout, Centre, 600 Granville Street, 16 March – 20 April 1986 (with typographical section curated by Robert Bringhurst). Includes two exhibits involving Glenn; [1] under the section on William Hoffer (pp29/30): "A92. Norm Sibum. *Ten Poems.* 1985. | [32] pages. | Designed and printed by Glenn Goluska at the | Nightshade Press, Toronto. Text in Linotype | Trump Medieval, with foundry City Medium, | and wood type for display, printed on mold-made Nideggen. 100 copies, with 96 | casebound in printed paper over boards, and | four bound in quarter

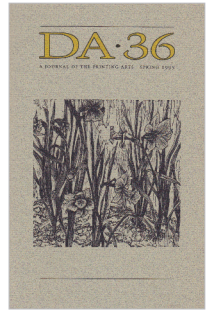
vellum with marbled | papers. 15.2 × 23.4 cm." (p30); and [2] the same title and description, numbered B41 under the section for binder Tanja Bolenz (pp74/5), includes the additional line: "Sewn into vellum-strips and bound in quarter vellum and marbled papers, with vellum tipped corners" (p75). According to the section on papermaking (pp99–116), the marbled papers employed in the special binding were also produced by Tanja (p108). Apparently reserved for contributors from British Columbia, the Directory (pp137– 50) excludes Glenn and the Nightshade Press.
COLOPHON "This catalogue was designed by Gwen Murray | and set into type at The Typeworks, | Vancouver. The face used throughout is | W. A. Dwiggins' Electra. The film was made | by Total Graphics and Reinhard Derreth | Graphics. The papers are Corporate Matte, | supplied by Inter-City Papers, and Hi-lite | Offset, supplied by Island Paper Mills. | One thousand copies have been printed in | May 1986 on the presses of Benwell-Atkins, | Vancouver and bound at Coast Trade | Bindery, Vancouver."
*An issue of the catalogue for Alcuin Society members includes a letterpress jacket on kraft paper with verso offset brown. Its cover reads: "*AMPHORA 63 | MARCH 1986*" with Alcuin Society address on upper flap: Box 3216, Vancouver V6B 3X8.*

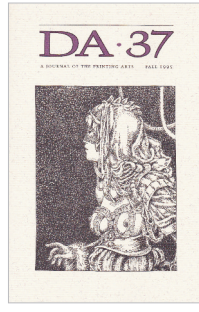


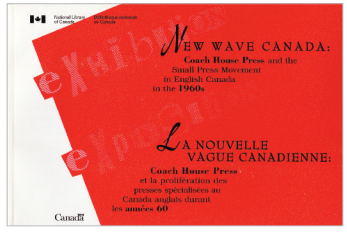
11 **A Record of Writing | An Annotated and Illustrated | Bibliography of George Bowering | by Roy Miki**
[424pp]: xviii, 406 (last two leaves blank); foil-stamped grey paper boards in laminated dj; 236 × 162 × 31 mm. Published February 1990 by Talonbooks, 201 / 1019 East Cordova, Vancouver V6A 1M8; ISBN 0-88922-263-0. Glenn rates two listings in the Index (p357): "A39, E88". Among the notes to *Ear Reach* (A39) is: "GB's poems are accompanied by typographic designs by the printer Peter | Quartermain who, in a letter, 31 August 1986, explains the text to printer Glenn | Goluska: "EAR REACH is the first half of a collection of acrostics called IRRI- | table REACHing – a title I spell out with the 'typographical ornamentation'… I | had originally planned to number each of the poems, too, on its facing page, but | overall did not have time (save number 8, I think) [3, 7, 12, and 16 are also | numbered] since the Alcuin Society kept bugging me and bugging me and bugging | me. It is indeed true that the most impatient and importunate, not to say rude, | patrons and clients are those for whom you do the work for free." [Letter courtesy | of Peter Quartermain]" p69. The other citation, E88, is for *Pauline Butling in Campbell Lake* (p268), though the description fails to include both the black and blind impressions. LACKING.

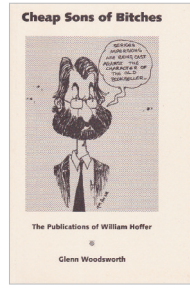


12 **The Aliquando Press | THREE DECADES OF PRIVATE PRINTING | An exhibition of letterpress books, broadsides, | and ephemera from Will Rueter's private press | THE FAR FIFTY, TORONTO | 30 October – 19 November 1993 | THE ALIQUANDO PRESS, TORONTO 1993**
24pp catalogue sewn by the author in letterpress paper covers; 222 × 127 mm. An exhibition catalogue with text offset black on cream Zephyr Laid at Coach House Press, with Barcelona grey Strathmore Text covers handprinted silver, gold and red by Will Rueter in an undisclosed edition of 300 copies.
PAGE [5] "The following is a complete chronological bibliography of books (marked BK) and broadsides or quotations (marked BQ) produced at the Press since its founding."
Glenn is acknowledged among the many who have "actively helped the Press [Introduction, p4]"; in the entry for *Three Sketches of Bali* by Maria Hofker-Rueter (BK68, 1987), "typeset by Glenn Goluska at The Nightshade









Press [p19]"; and the entry for *Bookbinding* by Thomas James Cobden-Sanderson (BK70, 1989), "I am grateful to Glenn Goluska for resolving a mechanical crisis during its printing [p21]."
The Far Fifty, 26 Noble Street, Toronto, was a studio, storage and gallery space maintained by Nancy Jacobi, proprietor of The Japanese Paper Place.

13 **D.A. 36, SPRING 1995 | A JOURNAL OF THE PRINTING ARTS**
32pp sewn in two signatures and glued in illustrated card covers (bearing a reproduction of a woodcut by Gerard Brender à Brandis); 216 × 139 × 3 mm. Offset black on cream Zephyr Laid in an undisclosed edition of 300 copies.
COLOPHON "Typeset in Trump Mediæval, printed and sewn into | signatures at The Porcupine's Quill, Inc."
The first issue with the new title; includes a 'Checklist of Covers and Inserts, 1980–94' and an 'Index of Printers for Covers and Inserts, 1980–94' both compiled by Margaret Lock. Glenn and/or his work are referred to on pages 13, 14, 15, 16, 18, 19, 22 and 29.

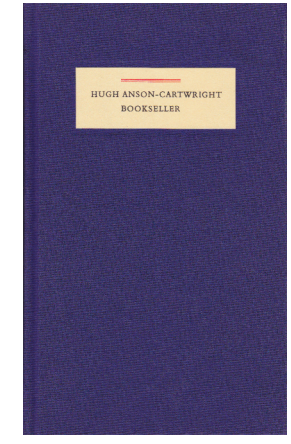
14 **DA, A Journal of the Printing Arts | NUMBER 37, FALL 1995**
32pp sewn in two signatures and glued with purple endleaves in illustrated card covers (bearing a reproduction from a woodcut by Virgil Burnett); 215 × 139 × 3 mm. Offset black on cream Zephyr Laid in an undisclosed edition of 300 copies. Includes three indexes to the journal: 'The Devil's Artisan, A Checklist of Articles and Reports, 1980–94' (pp16–21); 'The Devil's Artisan, a Checklist of Reviews, 1980–94 (pp22–9); and 'The Devil's Artisan, a Checklist of Reviewers, 1980–94' (pp30/1); all compiled by Diane Egerton. The checklists record seven articles by Glenn in the first 19 issues of the journal, on page 18 (following two by Anne); and three reviews (in issues 11, 12 and 15) on pages 30/1.
COLOPHON "Typeset in Trump Mediæval, | printed and sewn into signatures at The Porcupine's Quill, Inc."

15 **New Wave Canada: | The Coach House Press and | the Small Press Movement in | English Canada in the 1960s | Exhibition held at | the National Library of Canada | from June 21, 1996 to February 20, 1997 | by David McKnight | Ottawa 1996**
132pp catalogue perfectbound in printed card covers; 152 × 226 × 8 mm. Published by the National Library of Canada in 1996; ISBN 0-662-62503-X. Glenn is acknowledged on page 16 together with Frank Davey, Nelson Ball, Janet Fetherling and Bruce Whiteman "whose information, expertise and insights were most helpful."
An exhibition built around the Coach House Press collection I sold to the National Library in 1992. LACKING.

16 **CHEAP SONS OF BITCHES | An Informal Bibliography of the | Publications of | William Hoffer, Bookseller | Glenn Woodsworth | Tricouni Press • Stephen Lunsford | Vancouver**
96pp perfectbound in illustrated card covers; 228 × 151 × 6 mm. With a Foreword by Dr Abram Hoffer (Bill's dad) dated June 1998, and an 'Introduction' and 'Guide to the Bibliography' by the compiler. Glenn Goluska is mentioned on pages 16 (a reference to *10 Poems*), 56/7 (the entry for *10 Poems*), 73 (entries for the two TANKS fascicules, 1.7 El Lissitzky and 1.8 McWhirter) and 91 (in reference to Glenn's Kafka broadside), while page 94 includes the three titles he produced for Bill, printers having been excluded from the Index. LACKING.
COLOPHON "This first edition of *Cheap Sons of Bitches* was published on July 15, | 1998, at the opening of an

exhibit of the publications of William | Hoffer, held in conjunction with the Annual Meeting of the | Bibliographical Society of Canada / Société bibliographique | du Canada. | Two hundred & fifty copies were printed and bound in paper | wrappers by Benwell-Atkins Ltd. of Vancouver, British | Columbia. The paper is from the Fusion family, made by Domtar | Inc. It contains fifty percent recycled material and is acid-free | and of archival quality. | The text was set in type by Joy Woodsworth. The typeface is Dante, designed by Giovanni | Mardersteig, first released in 1957, and reissued in digital form by | Monotype Corporation in 1993."

17 **'A CHECKLIST OF PUBLICATIONS | BY ANSON-CARTWRIGHT EDITIONS' by Don McLeod**
[2pp] foliated 27/8 in HUGH ANSON-CARTWRIGHT | BOOKSELLER | A Celebration | Edited by David A. Kent | with Patricia Kennedy | THE ST. THOMAS POETRY SERIES; 224pp incorporating 5 tipped plates; bound with patterned endleaves (appropriating Frank Newfeld's endleaf design from Leonard Cohen's *Spice-Box of Earth,* 1961) in royal blue linen with spine and cover labels; 229 × 141 mm. Issued 22 November 2000 by The St Thomas Poetry Series, St Thomas's Anglican Church, 383 Huron Street, Toronto M5S 2G5. Designed by Stan Bevington in Monotype Bembo and printed offset in several colours on cream Zephyr Laid at Coach House Press in a public edition of 250 copies (plus 10 review copies in unprinted card covers, with cover label). *Produced as a surprise for Hugh's 70th birthday, 22 November. Glenn is mentioned on pages 23, 28 and 190 (plus the Index, 220), with the two books he designed for Hugh concluding the Checklist (p28).*



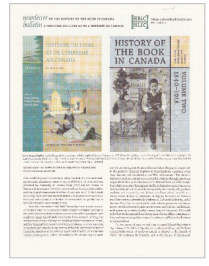
18 **History of the Book in Canada / Histoire du livre et de l'imprimé au Canada**
Sheet; 278 × 214 mm. Letterhead for Project Manager Judy Donnelly, offset olive and black on cream Zephyr Laid at Coach House Press.

19 **History of the Book in Canada / Histoire du livre et de l'imprimé au Canada**
Sheet; 460 × 299 mm. Press-sheet of letterhead (with colour bars and cropmarks) for Project Manager Judy Donnelly, offset olive and black on cream Zephyr Laid at Coach House Press.

20 **newsletter OF THE HISTORY OF THE BOOK IN CANADA | bulletin D'HISTOIRE DU LIVRE ET DE L'IMPRIMÉ AU CANADA | Volume 1, March / mars 2001 | ISSN 1495 [*sic*] -5119 [cover]**
10pp nested unbound; 279 × 217 mm. The first of the six annual newsletters, offset green and black on off-white wove stock at Coach House Press in an undisclosed edition of 500 copies (completed 26 March 2001). Subsequently reprinted. Both newsletters and books were set in Rod McDonald's Cartier Book.
"It was in Ottawa in the summer of 1993 during the Institute on Canadian Bibliography, sponsored by the Bibliographical Society of Canada, that the general editors first discussed a history of the book in Canada. In 1995 we chaired an exploratory session at the BSC meeting in Montreal and, the following year in Halifax, presented a preliminary report on behalf of our colleagues Leslie Howsam, Germaine Warkentin, and Bruce Whiteman. The founding conference at Ottawa in 1997 set the direction for the HBIC / HLIC project, now entering its second year as a Major Collaborative Research Initiative funded by the Social Sciences and Humanities Research Council of Canada [*General Editor Patricia Fleming, p1*]."

21 **newsletter** OF THE HISTORY OF THE BOOK IN CANADA | **bulletin** D'HISTOIRE DU LIVRE ET DE L'IMPRIMÉ AU CANADA | **Volume 2, mai / May 2002** | ISSN 1496-5119 **[cover]**
16pp nested unbound; 279 × 217 mm. The second annual newsletter, completed 1 May 2002.

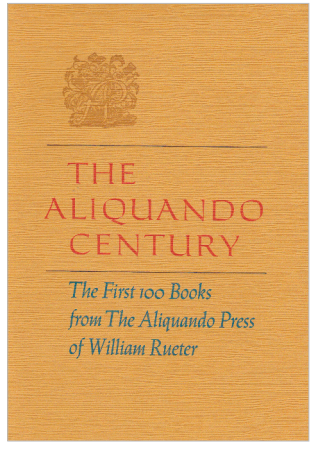
22 **newsletter** OF THE HISTORY OF THE BOOK IN CANADA | **bulletin** D'HISTOIRE DU LIVRE ET DE L'IMPRIMÉ AU CANADA | **Volume 3, June / juin 2003** | ISSN 1496-5119 **[cover]**
12pp stitched in self covers; 279 × 217 mm. The third annual newsletter, completed 17 June 2003.



23 **newsletter** OF THE HISTORY OF THE BOOK IN CANADA | **bulletin** D'HISTOIRE DU LIVRE ET DE L'IMPRIMÉ AU CANADA | **Volume 4, août / August 2004** | ISSN 1496-5119 **[cover]**
16pp stitched in self covers; 279 × 217 mm. The fourth annual newsletter, completed 12 August 2004, in an undisclosed edition of 2000 copies. With colour cover illustrating the cover of the first published volume (both English and French versions).

24 **newsletter** OF THE HISTORY OF THE BOOK IN CANADA | **bulletin** D'HISTOIRE DU LIVRE ET DE L'IMPRIMÉ AU CANADA | **Volume 5, December / décembre 2005** | ISSN 1496-5119 **[cover]**
12pp stitched in self covers; 279 × 217 mm. The fifth annual newsletter, completed January 2006. With colour cover illustrating the cover of the second published volume (both English and French versions).

25 **newsletter** OF THE HISTORY OF THE BOOK IN CANADA | **bulletin** D'HISTOIRE DU LIVRE ET DE L'IMPRIMÉ AU CANADA | **Volume 6, March / mars 2007** | ISSN 1496-5119 **[cover]**
4pp leaflet; 279 × 216 mm. The sixth annual newsletter (identified within as an "extra" edition), with colour cover illustrating the cover of the third published volume (both English and French versions). Includes an alphabetical list of the 172 contributors to the project (only 18 of whom lack institutional affiliation).
The project records are preserved in Ottawa; the final report to SSHRCC *was produced in 2007.*



26 THE | ALIQUANDO | CENTURY | **The First 100 Books | from The Aliquando Press | of William Rueter |** THE ALIQUANDO PRESS
56pp, 8 plate leaves; sewn in three-and-a-half gatherings handbound by the author with duplex double-endleaves in letterpress card covers; 224 × 153 × 6 mm. Note that the four-colour title-page is the recto of a plate leaf. Cover handprinted red, blue, gold and black. An illustrated exhibition catalogue offset black at Coach House Press on cream Zephyr Laid in an edition of about 285 copies.
"The following is a chronological bibliography of books (marked BK) and broadsides or quotations (marked BQ) produced at The Aliquando Press since its founding." Includes acknowledgements to Glenn in the listings for: [1] *Le Bonheur de ce monde* by Christophe Plantin (BQ19, 1984): "Centaur Roman (borrowed from Glenn Goluska)" p29; [2] *Three Sketches of Bali* (BK68, 1987): "typeset by Glenn Goluska at The Nightshade Press" (p33); together with an illustration of the title-page spread (fourth plate-leaf verso). Will adds: "I am grateful to have been able to use W.A.Dwiggins' magnificent Falcon typeface" (p34); and [3] *Bookbinding* by Thomas James Cobden-Sanderson (BK71, 1989): "Glenn Goluska resolved a mechanical crisis during its printing and saved the edition [p36]." Glenn is also included among the "many friends who have supported and encouraged the Press" (Introduction, p6).

COLOPHON "*The Aliquando Century* was compiled and designed by | William Rueter at The Aliquando Press. The text pages | were created by Reg Beatty, and Stan Bevington prepared | the book for printing at Coach House Press.The book is set | in Quadraat type, with Carolus and Trajanus display type | on the title-page and cover, and printed on Zephyr Antique | paper; the photos are printed on Mohawk Superfine paper. | The author printed the covers letterpress on [mustard] Card Linen | stock and bound the copies. Two hundred and fifty copies | were printed in August 2008, of which the first twenty-five | are specially bound. This is copy number [36, by hand in black ink]".

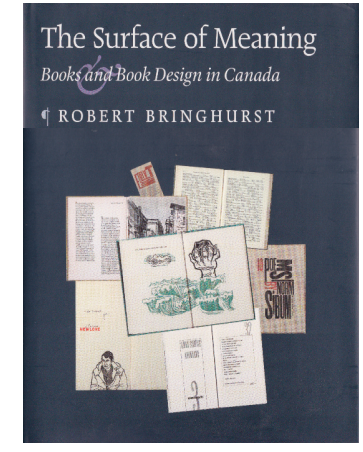
It bears noting that Will's cover type emphasizes the tlc that goes into both his life and work.

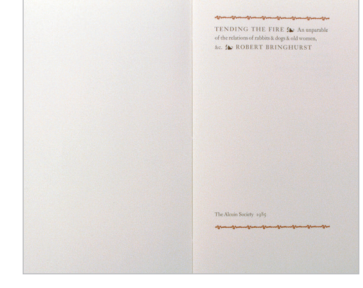
27 **The Surface of Meaning | Books and Book Design in Canada | Robert Bringhurst | The Atkins Library • CCSP PRESS**

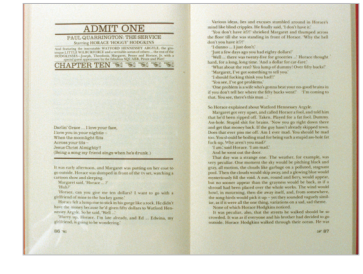
240pp bound with printed grey endleaves in unbleached linen printed red and black, with illustrated jacket; 286 × 235 × 23 mm. Issued September 2008 as the first volume in The Atkins Library series of books about books, by the Canadian Centre for Studies in Publishing Press at Simon Fraser University, 515 West Hastings Street, Vancouver V6B 5K3; ISBN 978-0-9738727-2-9 (priced $59.95 on lower flap). Compiled, in part, to redress the shortcomings of the encyclopædic six-volume *History of the Book in Canada / Histoire du livre et de l'imprimé au Canada,* issued by the University of Toronto Press between 2004 and 2007 (three volumes in English and three in French).

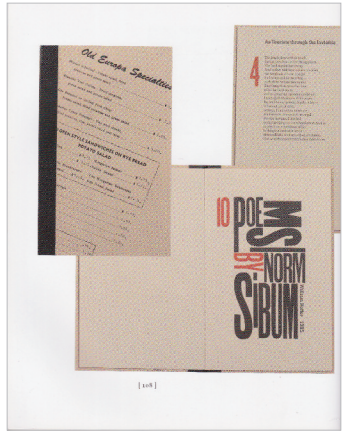
COLOPHON "The main text of this book is | set in LAURENTIAN BOOK, a type | designed in Toronto in 2002 and | revised at Lake Echo, Nova Scotia, in | 2007 by Rod McDonald. The chapter | titles and ornaments are CARTIER | BOOK, refined and adapted by Rod | McDonald from preliminary designs | made by Carl Dair in Toronto and in | the Netherlands between 1957 and | 1967. All passages in Canadian | Syllabics are set in W. Ross Mills's | EUPHEMIA, designed in British | Columbia and Nunavut between | 2002 and 2004. The captions are | set in CASPARI, a face designed in | the Netherlands in the early 1990s by | Gerard Daniëls. ARNO, designed by | Robert Slimbach in California, is used | for François Mandeville's Chipewyan | text and its English translation. The | Cyrillic font is Slimbach's MINION. | The main Chinese font is Monotype | KAĬTĬ ([two Chinese characters]), designed in Hong Kong. | The book itself was designed and | set in British Columbia by Robert | Bringhurst and printed and bound | in Altona, Manitoba, by Friesens | Corporation. The paper is Garda | Silk from Cartiere del Garda, Riva del | Garda, Trentino, Italy. It is wood-free, | acid-free, and of full archival quality."

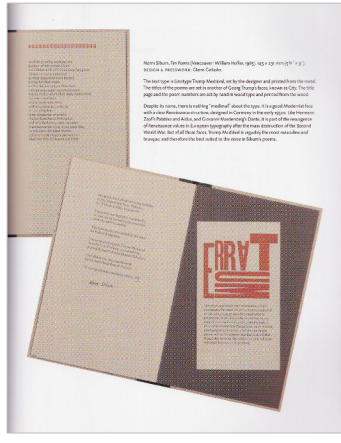
Glenn is cited in the Index (p237) on pages 96, 98, 108–11 and 166. Page 96 includes Glenn among Robert's "baker's dozen" of standout book designers (referring further to an illustration on page 50 reproducing the cover of *Reader, Lover of Books 1*). Discussing the general typographic deficits within major publications of recent Canadian literature (p98), Robert cites Glenn's transformation of a section from *What the Crow Said* (1978) as a model corrective. "In 1987, Glenn Goluska created a typographic tour-de-force from part of a novel by Robert Kroetsch, and the same inventiveness could easily be visited on the work of Atwood or Lee. In most cases, however, this would probably turn out to be irrelevant intrusion. Goluska's showpiece is relevant indeed, and not at all intrusive, because the episode he chose from Kroetsch's novel concerns a small-town printer

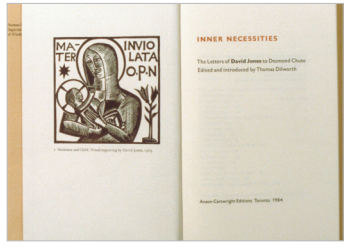








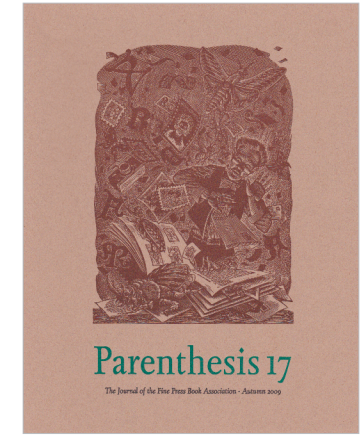




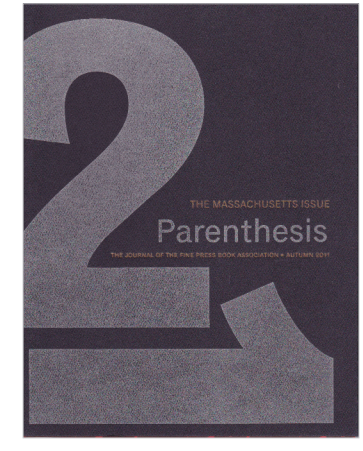
having a medicine fight with his type. Goluska entered quite straightforwardly into the spirit of Kroetsch's work – in effect producing a typographic play for which Kroetsch had written the script. Most novels, however, are not about typographers or printers. And even in ardently self-enchanted historical periods such as ours, most writing is not about writing." Pages 166/7 illustrate the transformation, with one spread and the cover from Glenn's rendering, compared with a sample spread from the design for the second edition of the novel by Robert Brownoff (1998: University of Alberta Press). Pages 108/9 reproduce three spreads and the cover from *Ten Poems* by Norm Sibum, produced in 1985 by Glenn for Bill Hoffer (with Robert's commentary on the typefaces employed). The upper panel of the jacket also reproduces the title-page and erratum slip from *Ten Poems.* Page 110 reproduces the cover of Glenn's Alcuin-Award-winning CCA catalogue, *Dessins d'architecture de l'avant-garde russe 1917–1935* (1991); and page 111, the cover of *Carlo Scarpa Architect* (1999), Glenn's penultimate CCA commission (which received an honourable mention from the Alcuin Award committee). Glenn is further included seven times in 'Appendix 1: Winners of the Alcuin Design Awards 1981–2006': [1981] honourable mention for *A Trip Around Lake Huron* by David McFadden (p207); [1985] second prize for *Inner Necessities* by David Jones (208); [1992] first prize for *Parables and Other Allegories* by Melvin Charney; and second prize for *Dessins d'architecture de l'avant-garde russe 1917–1935* (213); [1994] third prize for *Eadweard Muybridge et le panorama photographique de San Francisco, 1850–1880* (215); [1995] third prize for *Cités de l'archéologie fictive: Œuvres de Peter Eisenman* (215); [1999] honourable mention for *Carlo Scarpa Architect* (219); and listed 18th among 23 designers in 'Appendix 3: Frequency of Mention in Appendices 1 & 2' (228).
Slightly indigestible that in 25 years, Glenn only ever got one first prize from Alcuin Award Committees (or seven, including two honourable mentions, overall). His imprint, imprimerie dromadaire, was never recognized (until the almost-posthumous lifetime-achievement award in 2011). An impressive survey by Robert Bringhurst, hands-down the most knowledgeable bibliophile on the case in Canada.
NOTE History of the Book in Canada | Volume Three | 1918–1980 | *Edited by Carole Gerson and Jacques Michon (2007) ignores Anne and Glenn and imprimerie dromadaire (despite their affiliation with the Bibliographical Society of Canada) as well as Robert Bringhurst and his Kanchenjunga Press, though Éditions du Noroît founded in 1971 (a mere year or two before their presses), garners two references in the Index (p621).*

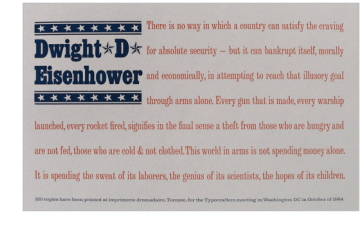
28 **Parenthesis 17 | THE JOURNAL OF THE FINE PRESS BOOK ASSOCIATION * AUTUMN 2009 * PAUL RAZZELL, EDITOR**
64pp sewn in eight gatherings glued in printed white card covers in an illustrated tan card jacket handprinted green, brown and black (with a vertical dimension of 275 mm); 278 × 216 × 6 mm. ISSN 1462-9895. Includes Sebastien Carter's illustrated review of *The Surface of Meaning* by Robert Bringhurst (pp56/7). No reference to Glenn but he makes a point of saying "[p]ersonally I am sorry not to see anything from Will Rueter's Aliquando Press reproduced. But as Bringhurst writes in his foreword, he could include only a fraction of what he admires, and his leaving designers and printers out does not mean a lack of appreciation of their work." Note that the six-volume *History of the Book in Canada / Histoire du livre et de l'imprimé au Canada* edited by Patricia Lockhart Fleming and Yvan Lamonde, was published by the University of Toronto Press (2004–7) where Will Rueter was senior designer.

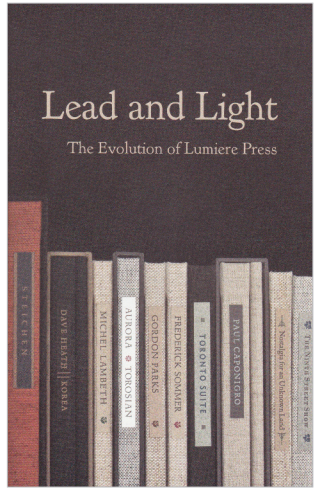
COLOPHON "The text of Parenthesis 17 was set by Andrew Steeves in David Berlow's digital revival of Sem Hartz's Linotype Juliana, | released this year by The Font Bureau. Captions were set in Fred Smeijers' Quadraat Sans, released in 1997 by FontShop. | Parenthesis 17 was edited by Paul Razzell in Vancouver, British Columbia, proofread by Crispin Elsted and Michael Barnes, | and designed by Andrew Steeves at Gaspereau Press, Kentville, Nova Scotia. The sheets were printed by Halcraft Printers, | Halifax, Nova Scotia, and Smyth-sewn and bound under the direction of Gary Dunfield at Gaspereau Press. Wesley Bates | engraved an original image for the jacket, which was handprinted by Andrew Steeves.The text paper is Domtar Lynx | Opaque; the jacket paper is Smart Proterra 'Jute'. Specials were bound by The Fine Book Bindery in Wellingborough. | The pattern paper for the Specials was designed by Elisabeth Hyder of Brookfield Paperworks, printed letterpress by | Darrell Hyder at the Sun Hill Press, and supplied by Orange Art. Occasional drawings occurring in the | text are reproduced from preparatory sketches made by Wesley Bates."



29 PARENTHESIS 21 | **The Journal of the Fine Press Book Association || Autumn 2011 || Paul Razzell, Editor**
72pp sewn in 9 gatherings glued in printed red card covers in a letterpress black card jacket; 278 × 213 × 6 mm (volume); 279 × 216 × 7 mm (in jacket). ISSN 1462-9895. Includes 'A Gallery from | Glenn Goluska' by Chester Gryski (accompanied by 11 colour illustrations of Glenn's work), pp42/3.
COLOPHON "Parenthesis 21 was designed and set into type by Andrew | Steeves at Gaspereau Press, Kentville, Nova Scotia.The | text is set in a trial version of Goluska, a new typeface being | developed by Rod McDonald of Lake Echo, Nova Scotia, in | tribute to the Canadian typographer and letterpress printer | Glenn Goluska. Captions, cover, and jacket were set in | a trial version of Classic Grotesque, a German grotesque | which Rod McDonald has revived for Monotype Imaging, | and which Monotype's F. H. Pierpont originally adapted in | 1926 from grotesques pioneered by the German foundries | of H. Berthold and Wagner & Schmidt. The text was | edited by Paul Razzell in Vancouver, British Columbia, and | proofread by Crispin Elsted and Michael Barnes. The sheets | were printed by Halcraft Printing, Halifax, Nova Scotia, | and Smyth-sewn and bound under the direction of Gary | Dunfield at Gaspereau Press. The jackets were designed and | handprinted on a Vandercook 219 by Andrew Steeves. The | text paper is 80lb Lynx Opaque Smooth; the jacket and cover | were milled by Mohawk. Specials were bound by Ludlow | Bookbinders in Shropshire. The pattern paper for the deluxe | edition was designed and supplied by Sarah Creighton of | Easthampton, Massachusetts. 1100 copies were printed | of which 100 copies constitute the deluxe edition, which is | cased and has a separate portfolio of samples of printers' and | engravers' work, all in a slipcase."
This copy includes two ephemeral leaves laid in: [1] A sampling of alphabets from SPECIMENS by Russell Maret. Broadside; 186 × 136 mm. Handprinted red and black on textured white card. [2] PANGUR BAN. Broadsheet; 253 × 123 mm. Prospectus for the fourth book from Incline Press, Oldham UK; handprinted red, green and black on cream mouldmade deckled stock.
Reproducing images from nine productions (including five broadsides): Villon's Straight Tip to All Cross Coves *(1977);* Make No Little Plans *by Daniel Burnham (1980); the cummings Christmas card (1981);* Topography of Typography *by El Lissitzky (1983); Léger's Bicycle (1985);* Typographic Facts *by El Lissitzky (1985);* Additives *by Paul Dutton (1988); 19th Toronto Antiquarian Bookfair poster (1991); and 1er Salon de la bibliophilie contemporaine poster (2001).*







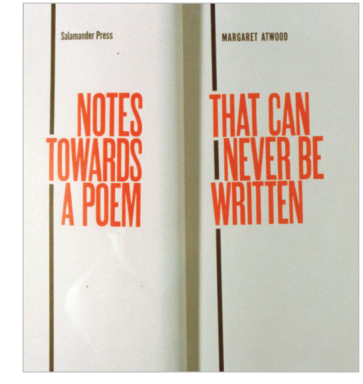
30 **Lead and Light | The Evolution of Lumiere Press | Published to accompany an exhibition | at the Ryerson Image Centre, | Ryerson University, Toronto | May 1 – June 2, 2013**
[32pp] stitched in self covers; 214 × 138 mm. The catalogue of a retrospective, incorporating an illustrated 'Catalogue of Lumiere Press Publications' [pp11–27], first of which is *Edward Weston: Dedicated to Simplicity* (May 1986). In reference to composition, the description is confined to: "Typeset in Linotype Electra with Palatino for display [p13]"– without acknowledgement to Glenn. LACKING.

31 **ON | PAPER | CANADIAN CENTRE FOR ARCHITECTURE [from jacket]**
176pp sewn in 11 gatherings (coated along the spine with a thin layer of adhesive), laid into a printed orange mylar jacket; 210 × 150 × 13 mm. Updated fourth edition of this illustrated retrospective catalogue of CCA publications and activities issued August 2017 (originally published 2010); offset in colour on white stock. According to the Index (pp172–4), Glenn's bookwork is confined to twenty pages: 10, 18, 19, 21–7, 30, 33, 37, 39, 40, 57, 70, 75, 80 and 87 (one more than the next most prolific contributor, Phyllis Lambert). Thirty-one titles are explicitly credited to Glenn, including: [1] *Canadian Centre for Architecture Building and Gardens* (10); [2] *Ernest Cormier and the Université de Montréal* (18); [3] *Money Matters* (19); [4] *Corpus Sanum in Domo Sano* (19); [5] *Parables and Other Allegories: The Work of Melvin Charney* (21); [6] *Emerging Japanese Architects of the 1990s* (22); [7] *Soviet Avant-garde Publications* (22); [8] *Myron Goldsmith Poet of Structure* (23); [9] *Buildings in Boxes* (24); [10] *Toys that Teach* (25); [11] *Potential Architecture* (26); [12] *Toys and the Modernist Tradition* (26); [13] *Dream Houses, Toy Homes* (26); [14] *Toy Town* (27); [15] *Opening the Gates of Eighteenth-Century Montréal* (30); [16] *An English Arcadia* (32/3); [17] *The Architect's Sketchbook* (33); [18] *The Lachine Canal* (33); [19] *The Geometry of Defence* (33); [20] *Eadweard Muybridge and the Photographic Panorama of San Francisco* (36/7); [21] Exploring Rome (38/9); [22] *Richard Henriquez: Memory Theatre* (38/9); [23] *Civic Visions, World's Fairs* (38/9); [24] *The Use of Models* (38/9); [25] *Cités de l'archéologie fictive* (40); [26] *Frank Lloyd Wright: Designs for an American Landscape* (57); [27] *The Architecture of Reassurance* (70); [28] *Departure for Katsura* (70); [29] *Montreal Metropolis* (74/5); [30] *Carlo Scarpa, Architect* (80); and [31] *Anxious Modernisms* (87). Yet, despite contributing more vision to its history than any other single CCA cog, from its inception in 1979 through 2017, Glenn is not mentioned once in the 2009 interview between Phyllis, Mirko Zardini (Director 2005–17) and research assistant Peter Sealy (pp 1, 46–51). Rather, her history of the place goes like this: "We put a lot of effort into creating a graphic image for the CCA. We had François Dallegret, who did our institutional logo and set all of our graphic standards and did all our early posters. Then we discussed with Eleanor Campanigro about setting certain standards for our books, and then Kurt Foster [Director of the CCA 1999–2001] brought in Bruce Mau, who established our current institutional graphic standards across the board, including our new logo [p46]."
COLOPHON "*CCA On Paper* presents all the print and electronic publications | of the Canadian Centre for Architecture. Through illustrations, | documents, and visual elements, *CCA On Paper* reflects the | diversity in subject matter and graphic design of CCA publica- | tions, while attesting to their contribution to international discourse | on architecture. | Available on the CCA website | www.cca.qc.ca/ccaonpaper | Published in French as *CCA sur papier* | Editors: Giovanni Borasi, | Daria Der Kaloustian | Editor-in-charge, fourth edition: |

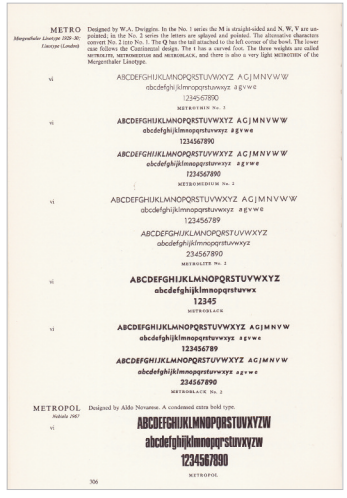
Geneviève Godbout | Graphic Design: Chris Rowat and | Daiva Villa, Chris Rowat Design | Research: Elspeth Cowell, Peter Sealy | Editing: Marcia Rodriguez, | Donald Pistolesi | Proofreading: Katya Epstein | Index: Heather Macdougall | Rights and Reproduction: Nathalie Roy, | Marc Pitre, Stéphane Aleixandre | Photography: Michel Boulet, | Michel Legendre | … | Legal depot: August 2017 | Printed and bound in Canada by | Transcontinental Litho Acme on | Lynx Opaque Smooth, acid-free paper | 80lb. text FSC, 10% recycled | Typeset in Futura | Fourth edition | 978-1-927071-50-2".

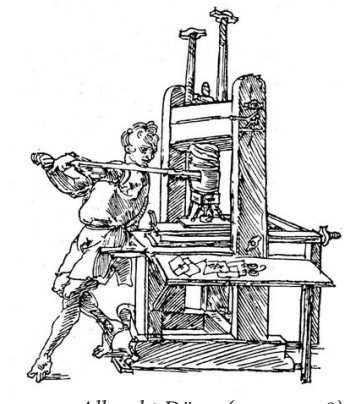
32 **Goluska Complete List of Works by Chester Gryski**
A private ongoing spreadsheet file including some 360 entries with production details, generously made available to me, 1 July 2018 (an invaluable cross-reference for the archive at Letters).
Chester is Glenn's oldest friend in Toronto, having been in his class at St Mike's, fall 1965. Lawyer (1976) and partner at Conway Davis Gryski – "one of Canada's Leading Property Assessment and Taxation Firms"– Chester P. Gryski is also ex-officio Director of the Alcuin Society of Canada responsible for the curation and installation of several exhibitions on fine press (including 'The Typographical World of Glenn Goluska and his Contemporaries' exhibited simultaneously at three colleges in the University of Toronto, Monday 7 January to Thursday 31 January 2019). He has also written numerous articles on Fine Press for a variety of journals, including several on Glenn: 'A Gallery from Glenn Goluska' with 11 colour illustrations of Glenn's work, Parenthesis 21 (fall 2011), pp42/3; 'Character Revealed in Colophons', Amphora 159 (winter 2011), pp11/2; 'A Rogues' Gallery of the Canadian Book and Printing Arts: Glenn Goluska' accompanied by a portrait and two illustrations, Devil's Artisan 75 (fall/winter 2014), pp92–5; 'Glenn Goluska in Toronto: An Appreciation and Annotation' with 11 illustrations, Devil's Artisan 80 (spring/summer 2017), pp53–71; Glenn Goluska | Early work, curated by Chester Gryski | Winter 2019 | Robertson Davies Library, Massey College | 4 Devonshire Place, Toronto | In collaboration with St. Michael's College. 20pp catalogue for the exhibition, 22 January – May 2019; 'The Typographical World of Glenn Goluska and his Contemporaries' The Thomas Fisher Rare Book Library, University of Toronto (Monday 7 January – Thursday 31 January 2019). Photo of Chester at the Coach House Wayzgoose (30 August 2018), by Don McLeod.

33 **Index of *Wayzgoose* | *Anthologies* published by | the Grimsby Public Art | Gallery [Sue Globensky]**
A searchable online index of the annual Wayzgoose anthology volumes from 1981 through 2018, compiled and maintained by Sue Globensky at The Cranky Press, Ottawa (*http://www.thecrankypress.ca/wayzgoose-index-2/*). Including five entries for imprimerie dromadaire.
"My Digital Wayzgoose, March 23, 2019 CrankyAdminLetterpress Projects: This year, my contribution to the Grimsby Wayzgoose is distinctly digital. I've (finally!) completed a detailed bibliographic database of all signatures appearing in every edition of the Grimsby Wayzgoose Anthologies (1981–2018). The Index of Wayzgoose Anthologies offers a searchable database with detailed records for each signature appearing in the Anthology, including the title, printer(s) and artist(s), the name of the private press, location and, perhaps most important, the text appearing in the colophon. For years, I've felt that the Grimsby Wayzgoose and the Anthologies are unique and an essential part of modern Canadian publishing and book arts. Its forty-plus years offer a fascinating glimpse into the still-vital world of hand-crafted books and allied arts – and is an important part of Canadian book history. Maybe it's the librarian inside me, but I've felt a comprehensive index of Grimsby contributors and editions has been sorely



Year	Title	Printer/artist	Private Press	Location	View Details
1981	In Vino Veritas: a Typograph	Glenn Goluska	imprimerie dromadaire	Toronto, ON	3
1983	Bedevilled Artisan	E. Forrest	imprimerie dromadaire	Toronto, ON	28
1984	Etaoin Shrdlu Or, In Praise	Glenn Goluska	imprimerie dromadaire	Toronto, ON	36
1985	Typographic Facts	Glenn Goluska	imprimerie dromadaire	Toronto, ON	66
1987	Leibhaber's Wood Type	Glenn Goluska	imprimerie dromadaire	Toronto, ON	112





Albrecht Dürer (1471–1528)

lacking. For this reason, I've spent the past few years working through each volume of the Grimsby Wayzgoose Anthologies – transcribing pertinent bibliographic information for all the signatures and their contributors. I've found the information in the colophons are [sic] *absolutely fascinating. Not only do these provide production notes for each signature, but we're often treated to a glimpse into the heart of the artist. And over time, we can trace the growth of the Grimsby Wayzgoose, its major contributors and influencers (Bill Poole! George Walker!), the evolving techniques and technologies used by the artists. For me, perhaps the most touching aspect of the colophons are the personal tributes, dedications and life anecdotes that are lovingly shared amongst the community of letterpress printers and book artists. I invite you to browse the index; discover and celebrate some of the hidden gems amongst within this unique component of Canadian publishing – and I'm happy to correct any typos or errors you find! Send a note to info(@)thecrankypress(dot)ca* [Sue Globensky]."

34 IMPRESSIONS OF GLENN | MMXX ∋ OUTLANDS *fourteen*
[532pp]: [iv], 528, pdf uploaded to Internet Archive for free access and download. List 163, issued solely online 30 May 2020 as OUTLANDS fourteen; ISBN 0-921688-47-4. The catalogue of an archive at Letters Bookshop (offered intact), compiled and quarked in Minion by proprietor Nick Drumbolis (26 June 2018 – 30 May 2020). An artifactual memoir incorporating thirty categories comprising some 2000 items (including close to 600 letterpress productions) parenthesizing the life and work of Glenn Goluska, with complementary focus on his collaborator in their historic undertaking, artist and bookbinder Anne Sutherland. REVISED 10 July 2020. *Projected shortly after meeting him, this account of Glenn's and Anne's work began with polite requests for details of production which gradually escalated into a pestering test of his patience. Never a type guy however, I failed to gather information on faces employed, which has reduced me to guessing, with the help of the "greatly enlarged" fourth edition of* The Encyclopædia of Type Faces *by W. Pincus Jaspert, W. Turner Berry and A. F. Johnson (1970), a dreadnought I was more than happy to salvage from the discard pile at Lakehead University, 2 October 2018. At times exasperation also drove me to try five marginally reliable* OCR *search engines: 'What the Font' at myfonts.com; identifont.com; whatfontis.com; and the matcherators at fontsquirrel.com and fontspring.com. Always one of his keenest admirers, my appreciation of Glenn's work has increased immeasurably in the process. Much of my time early on was spent searching out and retrieving the various parts of the archive from innumerable stashes around the shop. Currently occupying four adjoining buildings, stock too large for the general shelves had been randomly secreted in a number of unorganized flat cabinets, making the recovery something of a scavenger hunt (one without a roster of requests). I still have the nagging feeling there are other things buried about, focal to this list… But as the time for completing the project appears pressing, I've reluctantly abandoned the pursuit (together with the plan of verifying details by consulting others), in favour of this premature emission.*
NOTE *that transcription of details from copyright and colophon pages regularly excludes acknowledgement of government funding from the Canada Council and Ontario Arts Council (though Glenn never sought funding). In descriptions, the vertical dimension precedes the horizontal. A double bar in title transcriptions represents a single bar in the original. Impression is black unless otherwise noted. Images without attendant descriptions are included merely for illustration. As for the awkward format, the letter-size page affords ready output at least, for those inclined to print the file (given that an edition is beyond my means). The pdf file online however has been necessarily compressed and downsampled from the original Quark file, affecting print resolution.*

1 **Toronto Antiquarian Book Fair | TORONTO FINE PRINTERS | Nick Drumbolis**
Slip; 58 × 90 mm. Nametag on salmon paper.
As I've never joined the Antiquarian Booksellers Association – disliking exclusive organizations and their political priorities – I've only been welcome as an exhibitor at Association fairs on exceptional occasions; in consequence, participating in more fairs as a representative of fine printing than rare books.

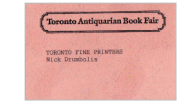
2 **The Poster Art and Book Design of Glenn Goluska**
Anne and Glenn's first public exhibition (April 1985), consuming five display cases, a front-window display and hangings of broadsides and posters throughout Letters Bookshop at 452 Queen West.
NOTE *as with all Letters book-arts exhibitions it was advertised weekly in NOW Magazine (Volume 4 Nos 30–3). The issues for April 18–24 1985 (#32) and April 25 –May 1 '85 (#33) include the same notice in the Galleries section (pp40 & 28 respectively):* "LETTERS – The poster art and book design | of Glenn Goluska through April. 452 Queen | St W. 864-0114." *Also in the preceding 2 issues, though I have no copies handy to cite page numbers. Further Letters exhibitions (among forgotten others) featuring Anne and Glenn's work, included retrospectives of:* [1] *Margaret Atwood;* [2] *"a selective barrage of Coach House Press ephemera";* [3] *Victor Coleman (November 1986);* [4] *Dreadnaught Press;* [5] *fine press books;* [6] *first books;* [7] *bpNichol – including Glenn's bound proof of the Catullus translations (1988);* [8] *Elizabeth Smart;* [9] *Gerry Gilbert; and* [10] *Phyllis Webb.*

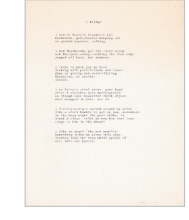
3 **Caution: Reading This Could Change Your Life | David McFadden**
Leaf; 279 × 215 mm. Lineprinter flier for his reading at Letters, computerized by the poet 12 April 1985, in an aggregate edition of 33 copies (in 13 variants). NOT DEPICTED.
The broadside Listen to the Angels *was printed for the event at Glenn's by Fred Turner.*

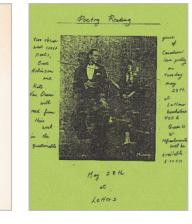
4 **Poetry Reading**
Leaf; 279 × 216 mm. Flier for a reading at Letters by Kate Van Dusen and Brad Robinson (Tuesday 28 May 1985), photocopied by Kate on four different coloured papers, in an aggregate edition of 50 copies (with the time of the reading added in ink to each copy by her and Brad).
Glenn subsequently printed Kate's poem ') bridge' as the first of the Letters Reading Series broadsides.

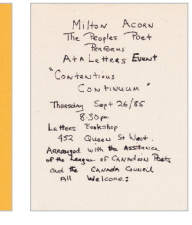
5 **Style [Allan Garshowitz]**
Leaf; 279 × 216 mm. Broadside flier for Al's reading at Letters, 11 June 1985, typewritten and photocopied in an edition of 25 copies by Andrew Ross (good friend to Garsh and my fellow Bookazine employee).
COLOPHON "Garshowitz | will be reading | at | LETTERS | 452 Queen St. E. [*sic*] | June 11, 8:00 p.m."
Besides directing people to the opposite end of Queen, Andrew omitted the name of Al Moritz who was also on the bill. Glenn's sculpted broadside The Chairs *was issued for the event.*

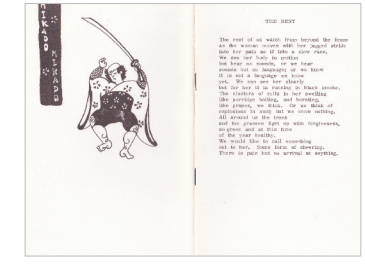
6 **Milton Acorn | The People's Poet | Performs | At A [*sic*] Letters Event | "Contentious | Continuum"**
Leaf; 279 × 216 mm. Flier for his reading at Letters, 26 September 1985, reproduced in holograph facsimile by Geordie McDonald in an edition of 40 copies.
Variously Neil Young's and Carla Bley's drummer, Geordie improvised a jazz accompaniment to Milt's reading, on a spectacular drum sculpture. Milton's poem 'The Post-Modern Word Man' was printed as a broadside for the event at Glenn's by Fred Turner.

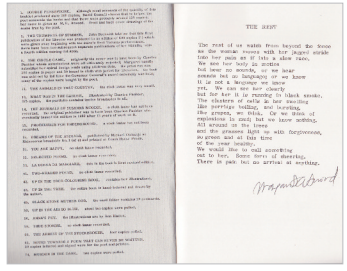








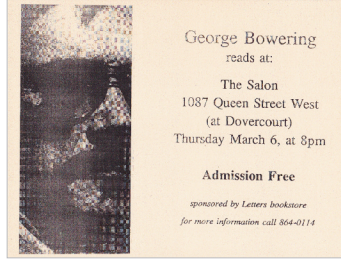




THE REST

The rest of us waits from beyond the Stone
as the hospital nurses with her jagged scrubs
take her pain as if into a slow vase.
We have her body in pieces
but hear no sounds, or we hear
sounds but no language or we know
it is not a language we know
or we know we have heard
but not here. It is running in dark ecods.
The electric eye of the heart, bleeding
like porridge boiling, and hurrying,
like grapes, we think. Or we think of
explosions in cold; but we know nothing.
All around us the trees
and the grasses light up with forgiveness,
so green and at his time
of the year. Spring.
We would like to call something
out to her. Some form of cheering.
There is pain but no arrival at anything.

Margaret Atwood

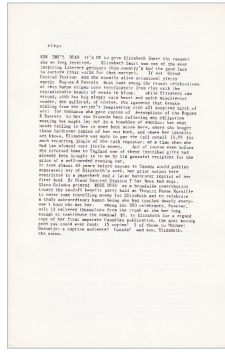


George Bowering
reads at:

The Salon
1087 Queen Street West
(at Dovercourt)
Thursday March 6, at 8pm

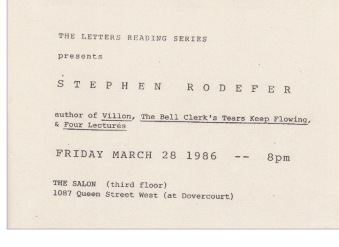
Admission Free

sponsored by Letters bookstore
for more information call 864-0114



elegy

HOW CAN'T WE? it's OK to give Elizabeth Smart the respect she so long deserved. Elizabeth Smart, one one of the most inspiring literary partners (this country's) had the good luck to survive that and the bad luck never to write another book. Rupert & Patrick. Bess read among the trees, recitations of this hyper virgin born intelligently free rip with the wind, with her big shaggy talk heard and quick flamboyant wonder, the sufferer, of course, the sparrows that breaks your heart, the lily in her mouth, the cigarette, the child-of-art. For Constance who grew curious of. Assumptions of the Rupert & Patrick. to her one friends been following my obligation to the Rupert & Patrick. to her one friends been following my obligation never telling it has it ever been known here, share one copy, these hardcover copies of her we have, and share her identity. Rupert & Patrick. Bess read among the trees, recitations of this hyper virgin born intelligently free rip with the wind, with her big shaggy talk heard and quick flamboyant wonder, the sufferer, of course, the sparrows that breaks your heart, the lily in her mouth, the cigarette, the child-of-art. For Constance who grew curious of. Assumptions of the Rupert & Patrick. to her one friends been following my obligation never telling it has it ever been known here, share one copy, these hardcover copies of her we have, and share her identity. HOW CAN'T WE? it's OK to give Elizabeth Smart the respect she so long deserved. Elizabeth Smart, one one of the most inspiring literary partners (this country's) had the good luck to survive that and the bad luck never to write another book. Rupert & Patrick. Bess read among the trees, recitations of this hyper virgin born intelligently free rip with the wind, with her big shaggy talk heard and quick flamboyant wonder, the sufferer, of course, the sparrows that breaks your heart, the lily in her mouth, the cigarette, the child-of-art. For Constance who grew curious of. Assumptions of the Rupert & Patrick. to her one friends been following my obligation never telling it has it ever been known here, share one copy, these hardcover copies of her we have, and share her identity.



THE LETTERS READING SERIES

presents

S T E P H E N R O D E F E R

author of Villon, The Bell Clerk's Tears Keep Flowing, & Four Lectures

FRIDAY MARCH 28 1986 -- 8pm

THE SALON (third floor)
1087 Queen Street West (at Dovercourt)

7 **MARGARET ATWOOD**
[12pp] stitched in illustrated card covers; 209 × 136 mm. Letters Bookshop catalogue 13: authors series 1, issued in an edition of 503 offset copies (490 thus) from 452 Queen Street West, 23 January 1986. Previously unpublished cover poem, 'The Rest', contributed by the author, with her drawing from the Victoria College program for *The Mikado* (February 1960) reproduced on the lower cover.
INCLUDING eight items produced by Glenn: (52) *Up in the Air So Blue* $400; (60) *The Arrest of the Stockbroker* $350; (61) *Notes Towards a Poem that Can Never Be Written* galley, $675; (62) *Notes Towards a Poem that Can Never Be Written* $125; (74) *Making Poison* $450; (78) *Unearthing Suite* $175; (79) *Snake Poems* galley, $725; and (80) *Snake Poems* $175.

8 **George Bowering | reads at: | The Salon**
Leaf; 279 × 213 mm. Poster for his reading in the Letters Salon series, produced by Diane Martin at Coach House Press on cream Zephyr Laid, in an edition of 46 copies (44 thus, 2 bond), 24 February 1986.
As George took more than a year to send the typescript of his poem, 'Pauline Butling in Campbell Lake', the broadside intended for the event wasn't completed until 14 March 1987.

9 **elegy**
Sheet; 433 × 279 mm. Broadside photocopied on bond 5 March 1986 in an unspecified edition of five copies, for posting in the doorway at Letters Bookshop on Queen 5–18 March 1986 in memoriam for Elizabeth Smart (27 December 1913 – 4 March 1986). Text by arthur cravan; typography by Cindy Gold. The front window of the shop was hung in black crepe throughout the period of mourning with the unique 4 × 2 foot mounted photograph of Elizabeth by John Goddard displayed. Glenn is mentioned toward the end. NOT DEPICTED.
The elegy was subsequently reprinted as the cover of list 15.

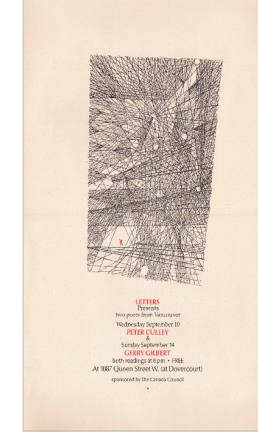
10 **LETTERS events & issue**
[8pp] pamphlet stitched in self-covers; 216 × 140 mm. Letters list 15, a chronology of publications and events including several collaborations with Glenn; produced by me in an edition of 50 copies, 19 March 1986. Cover 'Elegy' lamenting the death of Elizabeth Smart (4 March 1986), also includes a reference to Glenn.
The front of the shop was draped in crepe with a poster of the elegy in the door and the iconic photo of Elizabeth by John Goddard, centred in the window. The black-and-white photo (with a lily in Elizabeth's lapel and cigarette in her mouth), had been enlarged to 4 × 2 feet and mounted on board for the celebration held at Theatre Passe Muraille, 2 April 1984, just prior to her return to England (following two years in Canada, 1982–4) – the occasion for which Glenn produced his broadside. Following the event it became a fixture in the front window at Letters, with a copy of Rose Died *attached, until all copies had sold.*

11 **THE LETTERS READING SERIES | presents | STEPHEN RODEFER**
Leaf; 150 × 210 mm. Flier for his reading, Friday 28 March 1986, typewritten and photocopied on blue bond by Victor Coleman in a printrun of 50 copies.
Glenn printed the broadside The Library of Label *for the event. Rodefer shared Glenn's love of Villon, having published his translations from mediæval French in 1981 (under the nom-de-plume Jean Callais).*

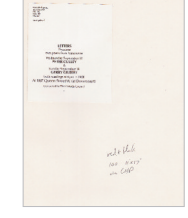
12 MARGARET ATWOOD
[12pp] stitched in illustrated card covers with tipped-on jacket; 216 × 139 mm. Letters Bookshop catalogue 13: authors series 1, issued in an annotated edition of 13 signed numbered copies, 8 April 1986. Signed by Atwood beneath her poem on the cover. The jacket, which includes additional bibliographical and historical details, concludes with acknowledgements to those who helped, Glenn among them. Copy 11 of 13.
INCLUDING eight items produced by Glenn: (52) *Up in the Air So Blue* $400; (60) *The Arrest of the Stockbroker* $350; (61) *Notes Towards a Poem that Can Never Be Written* galley, $675; (62) *Notes Towards a Poem that Can Never Be Written* $125; (74) *Making Poison* $450; (78) *Unearthing Suite* $175; (79) *Snake Poems* galley, $725; and (80) *Snake Poems* $175.

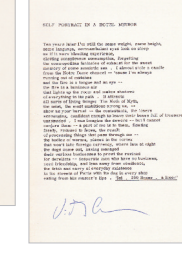
13 **Vladimir Nabokov: List Twenty**
[8pp] Letters Bookshop catalogue stitched in self-covers; 150 × 210 mm. Offset in an edition of 309 copies, 24 July 1986. Issued from 452 Queen West.
The cover illustration of 'The Mouse's Tale' was supplied by Glenn from Nabokov's translation of Alice in Wonderland *(1923).*

14 LETTERS | **Presents | two poets from Vancouver**
Sheet; 432 × 279 mm. Poster with illustration by Lowell Næve, for readings at The Salon by Gerry Gilbert (10 September 1986) and Peter Culley (14 September); printed red and black at Coach House Press on cream Zephyr Laid (from type set at Moveable Type), in an edition of 160 copies.
Glenn produced broadsides for both readings: The Friday the 13 Talking Blues *by Gerry; and* Six Variations for Stan Douglas *by Peter.*

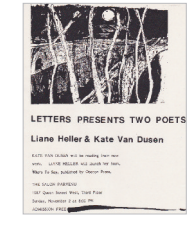


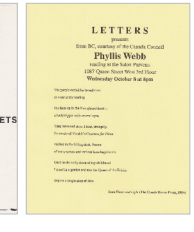
15 SELF PORTRAIT IN A HOTEL MIRROR [**Victor Coleman**]
[8pp] pamphlet stitched in printed card covers; 218 × 141 mm. Letters Bookshop bibliographical checklist 23a: *Notes Towards an Eventual Bibliography of the Responsibilities of Victor Coleman* (a preliminary extract from list 23: *Fattening the Mind,* a study of drugs and madness in the 20th century). Produced 2 October 1986 in an edition of 23 numbered copies, with cover poem signed by Victor.
A mildly irreverent Parisian takeoff on the title of John Ashbery's reflections of Rome, 'Self-Portrait in a Convex Mirror', studly with gleams of Villon. The cover poem was reprinted by Glenn three weeks later as a broadside for Victor's reading in the Salon-Letters Reading Series, 23 October. It also appears in the author's trade collection, Icon Tact: Poems 1984–2001 *(2006: Bookthug), p25, with his acknowledgement omitting Glenn: "Thanks to Nicky Drumbolis, whose Letters first published 'Self Portrait in a Hotel Mirror', and 'The Sock Exchange' [p173]". Not to be confused with the earlier collaborative artists' book (with Lynn Donoghue),* Icon Tact: Poems 1994–5 *(1996: The Eternal Network).*

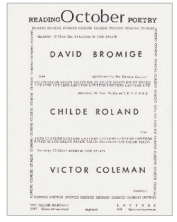


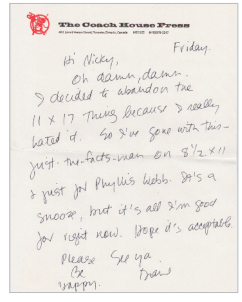


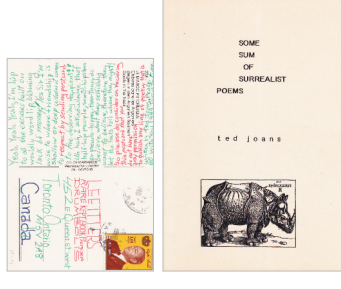
16 LETTERS PRESENTS TWO POETS | **Liane Heller & Kate Van Dusen**
Leaf; 279 × 216 mm. Poster for their reading at The Salon, 2 November 1986, produced by Liane in an undisclosed edition of 100 copies.
Glenn's first opportunity to distribute his broadside) Bridge *(produced August 1986) during a reading by Kate.*











17 LETTERS | **presents three readings | at the Salon Parvenu | 1087 Queen Street West 3rd Floor**
Sheet; 279 × 432 mm. Rejected first poster for readings in October by Phyllis Webb (8th), David Bromige (16th) and Victor Coleman (23rd); produced by Diane Martin at Coach House in an edition of 35 copies, 6 October 1986. Includes text by Phyllis Webb from the seventh frivolity in her Coach House book, *Water & Light* (inadvisably cutup). NOT DEPICTED.
Replaced by Diane's poster for the Webb reading alone.

18 LETTERS | **presents | from BC, courtesy of the Canada Council | Phyllis Webb | reading at The Salon Parvenu | 1087 Queen Street West 3rd Floor | Wednesday October 8 at 8pm**
Leaf; 279 × 216 mm. Flier for the reading, produced at Coach House Press by Diane Martin in an edition of 76 copies, 6 October 1986. Reprints the seventh frivolity from her Coach House book *Water & Light* (1985), "the purple orchid he brought me…".
Occasioning Glenn's creative setting of Phyllis's poem for Breyten Breytenbach, Pepper Tree.

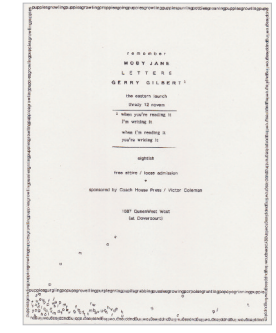
19 READING **October** POETRY
Leaf; 279 × 216 mm. Flier for three Letters readings (two at The Salon Parvenu) by David Bromige from San Francisco (16th), Childe Roland [*aka* Peter Meilleur] from Wales at Letters (18th) and Victor Coleman "from above" (23rd). Produced in an edition of 250 copies, 14 October 1986.
Glenn produced broadsides by two of the poets.

20 READING **November** POETRY
Leaf; 279 × 216 mm. Flier for three Letters readings (two at The Salon Parvenu) by Liane Heller and Kate Van Dusen (2nd), Judith Kroll from New York City at Letters (8th) and August Kleinzahler from San Francisco (28th). Produced in an edition of 100 copies, 30 October 1986.
Glenn produced broadsides by two of the poets.

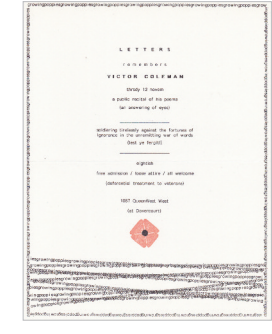
21 **what 7 | NOVEMBER/DECEMBER 86 [mast]**
16pp unbound folios; 433 × 292 mm. Free literary tabloid, offset black on newsprint at Weller Publishing on Bloor in an edition of 10,000 copies; edited by Kevin Connolly & Jason Sherman for Conman Productions, Box 338, Postal Station J, Toronto M4J 4Y8 (with design by R.D. Macpherson). Includes my capsule survey of john curry's periodical, Industrial Sabotage – initially titled 'The St Passage of Hand Print' – misprinted 'INNDUSTRIAL [*sic*] SABOTAGE | Issues 1 through 38 | Toronto', p14; the article commissioned for The Devil's Artisan which was ultimately rejected (contributing to Glenn's diminishing involvement in subsequent issues).
Essentially a college rag at large, What Magazine schemed an attempted backdoor takeover by textbook grads, the self-fulfilling sophistry of parolees from the Academy (York University) dizzied with the anticipated supersession of their inbred tunnel-vision in an ethos they never bothered to explore, only explain.

22 **SOME | SUM | OF | SURREALIST | POEMS | ted joans**
[24pp] sewn with lavender Classic Laid endleaves in printed card covers; 216 × 141 mm. A collection of five new poems by the legendary New York jazz poet, with his introduction 'Surreally I Is'.
COLOPHON "an edition of 20 copies | independently produced | for his hipness in the | boreal wilds of toronto | 28 october 1987 at | LETTERS | this copy numbered [19, in green ink]".

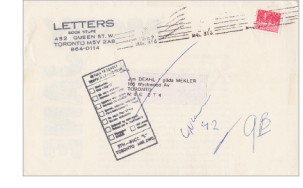
Having dropped by the shop earlier in the month (on a visit to Larry Wallrich, Glenn's old neighbour), Ted allowed Glenn and I the rare honour of treating him to supper at The Rivoli, where he entertained everyone in the place with his inimitable charm. During the 50s Larry had run the Phœnix Bookshop in Greenwich Village when Ted (having bunked at different times with Charlie Parker and Jack Kerouac) initiated 'Rent-a-Beatnik'. When we proposed the book, he agreed on condition that publication be completed by the end of the year. Glenn set and locked it into galleys but circumstances prevented him from printing the book. I did this preliminary issue to drum interest in the projected letterpress edition, Ted inscribing most of the copies. Early in the new year (after a couple of genial notes from Mexico, late 87), I got a card from him back home in Morocco, denouncing and forbidding us from proceeding with the project. He would later move to Vancouver, where he ultimately died (25 April 2003).


remember
MOBY JANE
LETTERS
GERRY GILBERT
the eastern launch
thrsdy 12 novem
sponsored by Coach House Press / Victor Coleman

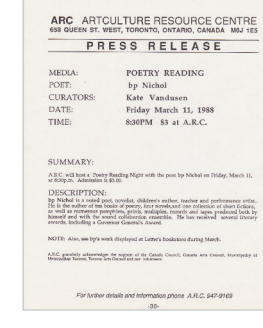
23 **remember | MOBY JANE | LETTERS | GERRY GILBERT | the eastern launch | thrsdy 12 novem**
Leaf; 279 × 216 mm. Flier advertising Gerry's reading in the Letters Reading Series at The Salon, 12 November. Produced xerographically by me in an edition of 150 copies, 4 November 1987. Reprints "footnote 1" from 'Reading' in *Moby Jane* (p131).
This was mailed out to 75 prospective attendees together with a folded copy of Glenn's Provincial Pitch *broadside (doubling as the envelope) and fliers for readings by Victor Coleman (the same night) and jwcurry (19 November). Thirty faithful showed up.*

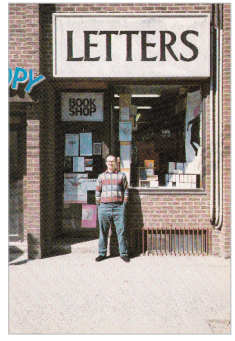

LETTERS
VICTOR COLEMAN
sponsored by Coach House Press / Victor Coleman

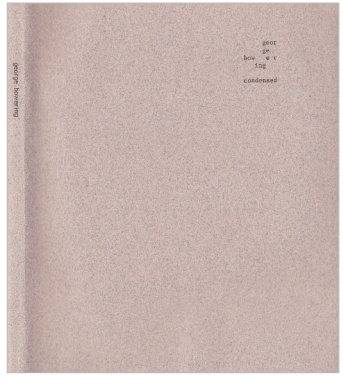
24 **ARC ARTCULTURE RESOURCE CENTRE | 686 QUEEN ST. WEST, TORONTO, ONTARIO, CANADA M6J 1E5 | PRESS RELEASE**
Sheet; 278 × 216 mm. Flier announcing a reading by bpNichol at ARC, Friday 11 March 1988, curated by Kate Vandusen [*sic*]. Includes a "NOTE: Also, see bp's work displayed at Letter's [*sic*] bookstore during March".
The sole time bp had all his publications displayed in one place, including among Glenn's other productions, a bound proof of the projected Catullus translations.

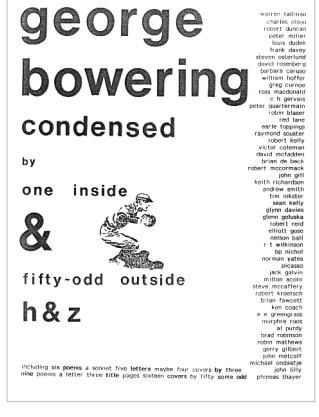

LETTERS

25 **LETTERS | BOOK | SHOP**
Card; 150 × 100 mm. Postcard offset in colour at Coach House Press with a photo by Stan Bevington of the front of the shop on Queen featuring the ghostly spectre of Glenn's imprimerie dromadaire t-shirt hanging in the window. Produced May 1988 in an undisclosed edition of 2000 copies for the tenth anniversary of National Book Festival, one of ten such cards celebrating indie Toronto bookstores which faithfully supported alternative presses such as Coach House.
The shirt hung on a dowel in the window from the time of Anne and Glenn's exhibition (April 1985) through the duration of my tenancy on Queen (April 1989). Set in Berthold Wolpe's Albertus, the shop sign was painted by Russian artist, Yefim (Jim) Maklyarevsky (29 March 1983), father of noted designer Artur Maklyarevsky.
The other stores in the commemorative 'Ten Shops that Shook the Hog' series were devoted exclusively to new books, while Letters also features antiquarian and used fare: [1] *Beaches Book Shop (1982–9) 2199 Queen East, Carol Malyon;* [2] *Albert Britnell Book Shop (1893–1999), 765 Yonge, Chris Keene;* [3] *Letters Bookshop (1982–) 452 Queen West, Nick Drumbolis;* [4] *Longhouse (1972–95), 626 Yonge, Beth Appledoorn & Susan Sandler;* [5] *Bob Miller Book Room (1975–) 180 Bloor West, Bob Miller & Carol Vine;* [6] *Pages (1979–2009) 256 Queen West, Marc Glassman;* [7] *SCM Bookroom (1962–89) 333 Bloor West, Carol McIntyre, Laurie Edwards, Beverley*


ARC ARTCULTURE RESOURCE CENTRE
686 QUEEN ST. WEST, TORONTO, ONTARIO, CANADA M6J 1E5
PRESS RELEASE
MEDIA: POETRY READING
POET: bp Nichol
CURATORS: Kate Vandusen
DATE: Friday March 11, 1988
TIME: 8:30PM $3 at A.R.C.
SUMMARY:
DESCRIPTION:
NOTE: Also, see bp's work displayed at Letter's bookstore during March.
For further details and information phone A.R.C. 947-9165







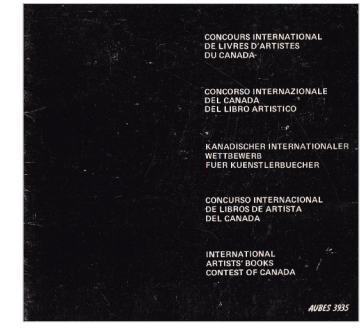
Fillmore & Naomi Riches; [8] *This Ain't the Rosedale Library (1979–2010) 483 Church, Charlie Huisken, Dan Bazuin & Gord Ames;* [9] *Toronto Women's Bookstore (1973–2012) 73 Harbord, Sharon Fernandez, Jude Johnston & Wendy Wine; and* [10] *Writers & Co (1982–99) 2005 Yonge, Irene McGuire. All but two of these hogmarks are now defunct (Bob Miller Book Room, the sole holdout in Toronto), though Britnell's continues to have an online presence. National Book Festival, an annual week-long Canada Council initiative in support of book culture, was directed by Coach House Press alumna Sarah Sheard, the 1988/9 Festival making do with an operating budget of $208,593.*

26 **george | bowering | condensed | by | one inside | & | fifty-odd outside | h&z | including six poems a sonnet five letters maybe four covers by three | nine poems a letter three title pages sixteen covers by fifty some odd [with a list of 53 contributors down the fore-edge, including Glenn]**
[108pp] last leaf blank, sewn in three gatherings and handbound with wine Fabriano endleaves in unprinted white card covers, in letterpress grey Canson jacket; 218 × 183 × 7 mm. List 67, printed form typewritten text and handbound by the author in an edition of 40 pencil-numbered copies (25 June 1988). An illustrated, descriptive, exegetical bibliography and price list of the works of George Bowering (preceding Roy Miki's award-winning bib, *A Record of Writing,* by two years).
Including a description of Glenn's broadside, *Pauline Butling in Campbell Lake:* "Blindstamp and three-colour display of painstaking perfection which has made Glenn Goluska the very best type-designer and hand-printer ever in Canada. Belatedly issued 14 March 1987 for the poet's reading March 6, 1986 at the Salon, first in the Salon / Letters Reading Series (slow ms). Printed in a run of about 125 copies, of which 60 numbered and signed are included in portfolio with signed broadsides from the eight other readers in the series. $25".

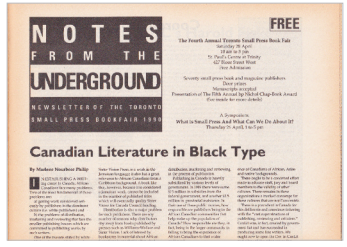
27 **swansong | retrospective letters [jacket]**
[88pp] last leaf blank, sewn in three gatherings and handbound with black Fabriano endleaves in unprinted white card covers, in letterpress red Fabriano jacket; 218 × 190 × 7 mm. List 72, printed from typewritten text and handbound by the author in an edition of 12 numbered copies (15 September 1988). An illustrated review of issues and events at Letters (with frontis drawing of the shop by Charles Bukowski), produced shortly before vacating Queen West for the studio storefront on Florence (1 April 1989). Includes a reproduction of the cover of the Letters edition of *Some Sum of Surrealist Poems* by Ted Joans [p8], the letterpress version of which, Glenn had to bail on. Other references to him include his Reading Series broadsides [13–21], those under descriptions of the readings [59–64], our 11 collaborations [68/9], early notice of the portfolio *Nine Poets* in preparation [72], a description of the dromadaire exhibition at the shop [81/2] and Glenn's inclusion in the subsequent Fine Press exhibition [84]. With reproductions of *The Friday the 13 Talking Blues* by Gerry Gilbert [14], *Rose Died* by Elizabeth Smart [18], *Pepper Tree* by Phyllis Webb [20] and *Jubilee of Death* by Raymond Souster [54].
Under 'press displays' in the Exhibitions section: "dromadaire: the most complete collection outside the press itself, of surely the most beautiful and innovative fine letterpress work anywhere in the world today. Illustrating not merely generally æsthetic triumphs, but also glenn goluska's fine literary sensibility, sensitive to a choice of text, an exercised appetite for the stuff, and translations finer than the industrial requirements of our academies these days. The window portion of the exhibit premiered (in proof) his marvellous reconstruction of

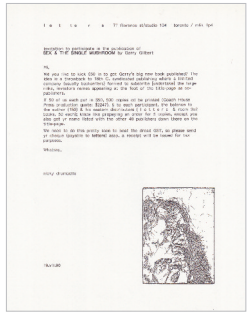
mayakovsky's *brooklyn bridge*. Hung with colourful broadsides, type oriented in intersecting lines, the shop erupted in a carnival of unforgettable imaginings raw and live as an elizabethan revel. Also exhibiting the meticulous binding art of anne goluska, deserving recognition far beyond Queen. Unquestionably one of the more important retrospectives exposed to the great collective indifference this decade."
Letters on Queen maintained the first sustaining book arts gallery in Toronto, with five lengthy display cases and the front window accommodating author, press or theme exhibitions throughout the 80s (advertised in the gallery section of NOW Magazine). Later when Glenn lived down the lane off St-Laurent, he introduced me (following the customary morning allongé at the copper-top-table place up the street) to a dedicated book arts gallery further north on St-Denis, largely devoted to livres d'artistes, a maison for me away from home, Aubes 3935 (established by Living Theatre protégé, Annie Molin Vasseur, 1981–90).

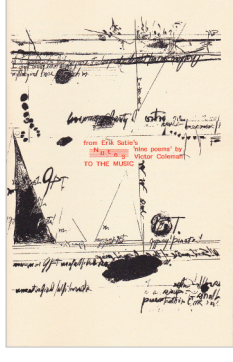
28 INTERNATIONAL | ARTISTS' BOOKS | CONTEST OF CANADA | AUBES 3935 **[English title only from cover]**
32pp stitched in printed card covers; 202 × 214 mm. Catalogue of the second exhibition of international bookworks at AUBES 3935 Galerie, 3935 St-Denis, Montréal H2W 2M4, 25 November – 21 December 1986 (moving on to the Galerie Caroline Corre, 14, rue Guénérand, 75006 Paris, and New York, both 1987).
With a foreword by Annie Molin Vasseur and introduction by Anne Mœglin-Delcroix. The earlier bookworks competition and exhibition was confined to Canadian entries (1983). The jury for the international competition "was composed of Mme Louise Letocha, art historian and professor at the Université du Québec à Montréal; Mme Anne Mœglin, lecturer at the Université Paris, Sorbonne and representative of the 'Bookworks' exhibition organized by the Centre Georges Pompidou and the Bibliothèque nationale de Paris; Mr René Payant, professor at the Université de Montréal and art critic; Ms Martha Wilson, founder and director of the Franklin Furnace gallery and bookworks archives in New York."
Glenn had included Aubes 3935 in his survey on the book arts in Canada in Amphora 59 (March 1985).



29 **fugitive | letters | a chronology | 1984–1989**
[72pp] last leaf blank, sewn in two gatherings and handbound with cream Zephyr Laid endleaves in raw card handprinted yellow, red, purple, green and black; 210 × 174 × 6 mm. List 76, printed from typewritten text on cream Zephyr Laid handbound by the author, a chronological illustrated and descriptive checklist of shop publications, issued in an edition of 11 lettered copies (17 February 1990).
COLOPHON "a few copies | issued for friends | february 1990 | letter [lettered by hand in green ink]".
Reproducing images of: *Rose Died* by Elizabeth Smart [16]; *Pepper Tree* by Phyllis Webb [30]; *Nine Poets Printed* [62/3]; and *The Friday the 13 Talking Blues* by Gerry Gilbert [68]. Glenn is further identified as printer and co-publisher of *Rose Died* [17]; *The Chairs* by Allan Garshowitz [21]; *Bridge* by Kate Van Dusen, *Six Variations for Stan Douglas* by Peter Culley, *The Friday the 13 Talking Blues* by Gerry Gilbert and *Pepper Tree* by Phyllis Webb [31]; *Self Portrait in a Hotel Mirror* by Victor Coleman and *Maple, Oak in Winter Sky* by August Kleinzahler [33]; *Pauline Butling in Campbell Lake* by George Bowering [35]; *Broadside* by David Bromige [43]; *The Library of Label* by Stephen Rodefer and *9 Poets Printed* [63].


NOTES FROM THE UNDERGROUND
NEWSLETTER OF THE TORONTO SMALL PRESS BOOKFAIR 1990
FREE
Canadian Literature in Black Type





30 NOTES | FROM THE | UNDERGROUND | NEWSLETTER OF THE TORONTO | SMALL PRESS BOOKFAIR 1990
8pp nested newsprint tabloid produced in an edition of 10,000 folded copies; 433 × 290 mm (unfolded); 218 × 290 (folded); edited by G. Richard Gustafson & Daniel Jones for the fourth annual fair, Saturday 28 April 1990. At my invitation, both Glenn and Will agreed to exhibit. He described his press (p5): "imprimerie dromadaire. Glenn Goluska, ed. PO Box 197, Station P, Toronto M5S 2S7. [Established:] 1975. Print-run: 100. Poetry, fiction and graphics. Handprinted, letterpress. A private press where the physical form of the book or broadside is as important as the content. As the Nightshade Press, we also produce handprinted books and broadsides for other publishers. Unsolicited MSS: No."
The Fair was held at St Paul's Centre, Trinity United Church, 427 Bloor Street.

31 **Invitation to Participate in the Publication of | SEX & THE SINGLE MUSHROOM by Gerry Gilbert**
Leaf; 279 × 216 mm. Signed letter sent on Letters lettershead to potential subscribers proposing the alternative of producing the book in syndicate. Circulated 19 July 1990 to 67 likely supporters including Glenn.
A second letter went out after the small handful of $50 cheques received from cooperative conspirators went stale (the book held up four years over difficulties with the original printer). Investors were to receive five copies for their contribution with the remainder of the edition relinquished to the poet. Failure to raise the cost of production by subscription, eventually led to the book being produced in trade at Coach House Press with assembly and bindery work contributed by me (and the balance worked off over the next few months in the bindery). Film for the entire 136pp book, shot and contributed to the project by copublisher Rob Willson at CJ Graphics, was never returned by the obstructive intended printer.

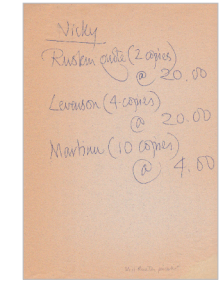
32 **[stereo photo by Gerry Gilbert]**
Leaf; 279 × 215 mm. Snapped at the Stable during Gerry's visit, June 1990; with Glenn and me in one pane and Victor Coleman and Alice Burdick in the other. An inspiring conjunction of two of Canada's most resonant GGs, more enduring than anything the Governor-General might officiously bestow. The stereo was ultimately reproduced as Letters Bookshop lettershead in an edition of 8 copies, 15 August 1990. Original shown.

33 **FROM ERIK SATIE'S | NOTES TO THE MUSIC | 'nine poems' | by Victor Coleman | ISLAND PRESS: Toronto**
[40pp] stitched in printed card covers, in illustrated jacket; 216 × 143 mm. Facsimile edition of the poet's first book issued in an edition of 52 copies 18 February 1991, as the initial title in the Lost Canadian Classics series (originally 99 copies, October 1965: Island Press). Uncredited jacket painting by Sheryle Spector (the original jacket illustrated with Picasso's sketch of Satie). The covers and lower flap of the jacket include my extensive checklist of the author's works, including Glenn's broadside edition of *Self Portrait in a Hotel Mirror.*

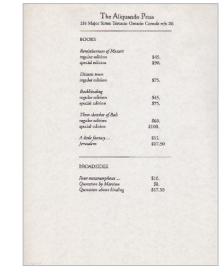
34 **ZOMBO | IDGIB | BERIFI | RSTFA | IRLET | TERS of | AUSER [with the letters ART in red]**
[88pp] recycled grey bond printed red and black, side-stapled in unprinted yellow card covers and glued at the flaps, with purple endleaves and section divider, into a red printed jacket; 217 × 140 × 5 mm. Printed from typewritten text handbound by the author in an undisclosed edition of 50 numbered copies (5 April 1991).

List [84], a review of the publications available at the 1990 Toronto Small Press Book Fair, produced for free distribution at the 1991 fair. Includes an Appendix of five chronological smallpress contexts (imprints, instigators, titles, typographic and topographic) and an overview, dated 1.iv.91.
The first index – entitled 'a preliminary mess of modern small or poet-run essentially non-commercial english canadian litry presses preceding coach house (1964)' – includes checklists for 17 letterpress and small press imprints: Golden Dog (1933–9); Carl Dair (1940–67); Attic (1940–2); Robert Reid in Vancouver (1949–62); Purple Partridge (1956–); Village (1957–65); Hawkshead (1957–62); Éditions Quartz (1958–63); Éditions d'Orphée (1951–); Tortoise (1959); Gallery Editions (1960–2); Alphabet (1960–71); Blue R (1961–5); Pica (1961/2); Periwinkle (1962–5); Aliquando (1962–); and Heinrich Heine (1963–72).
COLOPHON "Privately Printed | at the Sign of the | Blanched Countenance | No. [hand-numbered in red ink] | A Paleface Publication".
With references to Will and Glenn at the fair, and a listing of Glenn's bpNichol offerings: Continuum *(June 1984);* Thread *(July 1987); and* One Thread: Two Hs *(July 1987).*

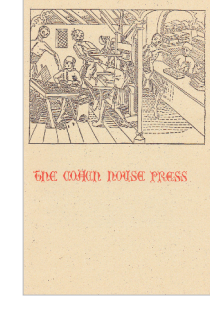
35 **The Aliquando Press**
Leaf; 278 × 216 mm. A price-list for six books and three broadsides available from the press at the time, issued 25 May 1991. Including the books: *Reminiscences of Mozart* $45/90; *Distant Tones* $75; *Bookbinding* $45/75; *Three Sketches of Bali* (typeset by Glenn) $60/100; *A Little Fantasy* [*on Women in the Graphic Arts*] $12; and *Jerusalem* $17.50. And the broadsides: *Four Metamorphoses* [*of the Poet*] $10; Quotation by Martinu $8; Quotation about Binding $17.50.
Available at my table at the spring 1991 small press bookfair (along with three Aliquando broadsides). I have no record or recollection of what the smallpress resource centre displayed of Glenn's.

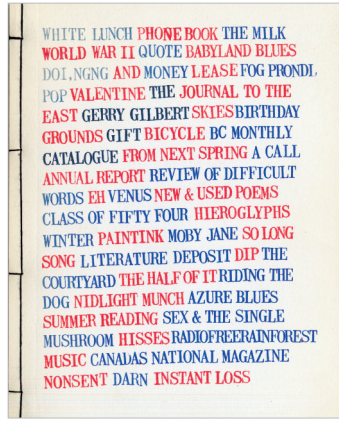


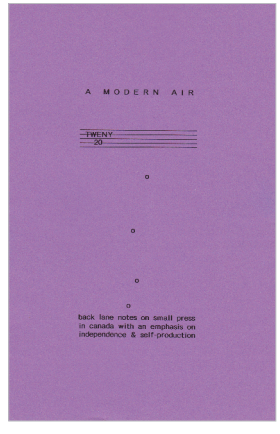
36 **"Nicky…"**
Leaf; 303 × 228 mm. Autograph note from Will Rueter regarding the prices for three broadsides represented by the smallpress resource centre at the spring 1991 small press bookfair: 2 copies of "Ruskin quote" @ $20 each; 4 copies of "Levenson" @ $20; and 10 copies of "Martinu" @ $4.
ALIQUANDO CENTURY (p37) "BQ31. Bohuslav Martinu. Quotation about books. 60 copies." (1990); "BQ32. Christopher Levenson. *Four Metamorphoses of the Poet.* 50 copies." (1990); "BQ33. John Ruskin. 'Great nations write their autobiographies…' 40 copies" (1991).
The fair was held Saturday 6 April 1991 at St Paul's Centre, Trinity United Church, 427 Bloor West. Will describes the Levenson broadside as "[f]our splendid poems that allowed me to stretch typographically, thanks to the inspiration of Nicky Drumbolis."

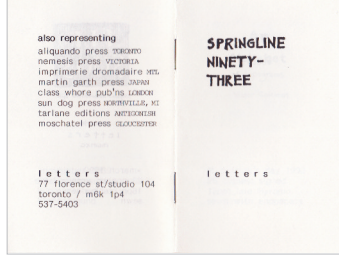


37 **THE COACH HOUSE PRESS**
[16pp] sewn in self-covers; 215 × 140 mm. List 85 issued 18 May 1991 in an edition of 23 copies; a detailed description of the Coach House Press collection which was ultimately sold to the National Library in Ottawa. Cover image from *Dance of Death* printed at Lyon in 1499 by Matthias Huss; lower cover (recto) reprints an image of a printshop by Stradanus from 1591. Glenn is referred to on page [7] in connection with the autographed copy of *Mrs Dukes' Million,* and again on page [9] with respect to dromadaire.







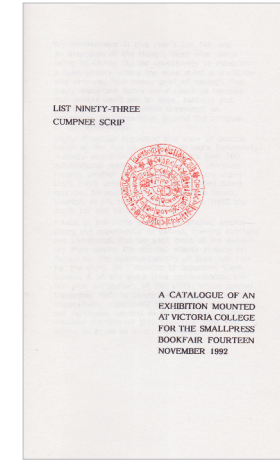


38 **IN THE WORKS | BACK ROADS TO | NEXT SPRING'S | GERRY GILBERT | BIBLIOGRAPHY | letters | 1991 • toronto**
370pp Japanese-sewn with mauve endleaves in white card covers rubber-stamped red, black and blue; 279 × 216 × 20 mm. List 88 issued Friday 13 September 1991 in an edition of 13 lettered copies; ISBN 0-921688-01-6. Works originally on paper are described and illustrated on white bond, while Gerry's film and performance works appear on grey. Includes descriptions and illustrations of: [1] *The Friday the 13 Talking Blues* (14 September 1986) [pp266/7]; [2] "I don't look like myself…" [271/2]; [3] *Moby Jane* (September 1987) [274–81]; [4] *Provincial Pitch* (1987) [282/3]; [5] *Sex & the Single Mushroom* invitation (1991) [351–5]; and an annotation on an inserted Corrigenda leaf (with each item identified as the work of Glenn Goluska, either as printer or designer).
COLOPHON "entirely | produced | by typewriter | photocopy and | rubberstamp | septem 1991 | in an initial | edition | of thirteen | copies | [letter rubberstamped]".

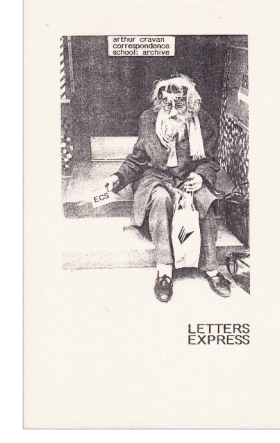
39 **10FOUR | between the | TWENY [*sic*] | 20 | lines | E | XT | ENU | ATIN | GIMPR | ESSION | SOFABACK | LANECOMM | UNITY OF | mindless acid freaKs | letters**
[144pp] recycled grey bond, side-stapled in unprinted grey card covers and glued at the flaps, with pale yellow endleaves, into a mauve printed jacket; 213 × 138 × 9 mm. Printed from typewritten text handbound by the author, with title-page eyechart "Mac'd by [D.M.] Owen"; 96 numbered copies completed 6 December 1991, ISBN 0-921688-02-4 (with ecs pressmark on spine). In part, an expansion of and commentary on *Tweny/20,* the descriptive Coach House checklist produced belatedly for the 20th anniversary of the press (1985). Includes a typewritten ERRATASLIP mimeographed by Nelson Ball.
A bibliographical study of the relation between Contact and Coach House presses, focusing on a little-known early association between Raymond Souster and Victor Coleman. With five Appendices: [1] minting the word, afterthoughts on mimeo emancipation of the press; [2] modernist American independent little mags 1912–1940; [3] mimeo revolution (US) 1940–1964; [4] mimeo littles in Canada 1942–1965; and [5] Canadian mimeo titles to 1965.
COVER TITLE "A MODERN AIR | TWENY [*sic*] | 20 | back lane notes on small press | in canada with an emphasis on | independence & self-production".
COLOPHON "list | ninety | one | hundred | copies | december | nineteen | hundred | ninety- | one [numbered by hand in red ink]".
Glenn's role in the redesign of Moby Jane *by Gerry Gilbert is featured on page [62]; with listings both in the Index and Acknowledgements. Second appearance of the* ECS *pressmark (x-mark of the unlettered) which ensued from three plastic letters inherited from Glenn during the first move to Montreal (1990).*

40 **LIST NINETY-THREE | CUMPNEE SCRIP | A CATALOGUE OF AN | EXHIBITION MOUNTED | AT VICTORIA COLLEGE | FOR THE SMALLPRESS | BOOKFAIR FOURTEEN | NOVEMBER 1992 [cover]**
[60pp] pamphlet stitched in self-covers; 216 × 131 mm. An exhibition catalogue of sample publications from 206 historic independent presses (plus 23 privately printed titles), issued 5 December 1992 in an edition of 103 copies, with cover image of the Phaistos Disk in red (first extant example of printing from movable type); dedicated to Greg Curnoe, killed while cycling the day of the fair (19 November 1936 – 14 November 1992).

Including *Additives* by Paul Dutton under the entry for imprimerie dromadaire [p23]; with a brief description: "(April 1988) Toronto. Copy 21 of 100, signed. Designed, set & handprinted (with his unique additive cover typography) by Glenn Goluska. Additive 'note' laid in, as issued. Handbound. Printed two colours throughout. $75". *The exhibition was the focal feature at the Toronto Smallpress Fall Bookfair, with Glenn in attendance (though not displaying) – in company with Denise Carson Wilde, west-coast printer, artist and poet. Issued three weeks later largely as a record of the event, the list also doubled as an antiquarian catalogue for collectors and institutions.*



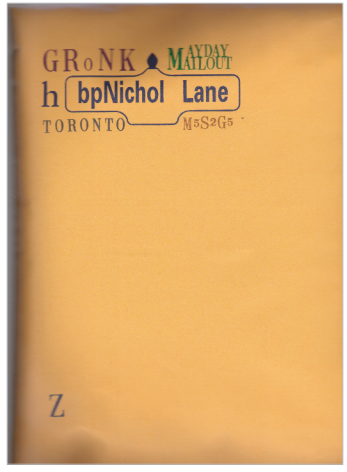
41 **SPRINGLINE | NINETY- | THREE | letters [cover]**
[16pp] pamphlet stitched in self-covers; 109 × 70 mm. An illustrated catalogue of 13 recent publications from Letters, with list on lower cover of eight represented presses (including imprimerie dromadaire). Produced in an edition of 75 copies on bond, for the spring 93 Small Press Book Fair (9 April 1993).

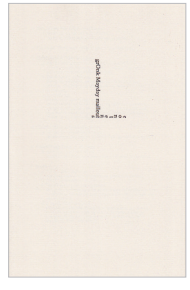


42 **LETTERS | EXPRESS [cover]**
[40pp] sewn in self-covers; 215 × 138 mm. List 94 a catalogue of 249 Letters publications, issued 23 April 1993 in an edition of 105 copies. Includes descriptions of 17 items involving Glenn including: [1] *Rose Died* by Elizabeth Smart (30 March 1984); [5] *Poet* by Raymond Souster (7 February 1985); [6] *Jubilee of Death* by Raymond Souster (20 February 1985); [12] *Listen to the Angels* by David McFadden (14 April 1985); [14] *The Chairs* by Alan Garshowitz (11 June 1985); [17] *The Post-Modern Word Man* by Milton Acorn (23 September 1985); [52] *) Bridge* by Kate Van Dusen (August 1986); [53] *Six Variations for Stan Douglas* by Peter Culley (9 September 1986); [54] *The Friday the 13 Talking Blues* by Gerry Gilbert (14 September 1986); [57] *Pepper Tree* by Phyllis Webb (8 October 1986); [62] *Self Portrait in a Hotel Mirror* by Victor Coleman (23 October 1986); [63] *Maple, Oak in Winter Sky* by August Kleinzahler (26 November 1986); [68] *Pauline Butling in Campbell Lake* by George Bowering (14 March 1987); [94] *Some Sum of Surrealist Poems* by Ted Joans (28 October 1987); [96] *Broadside* by David Bromige (30 October 1987); [101] *The Library of Label* by Stephen Rodefer (19 March 1988); and [144] *Nine Poets Printed* (May 1989). Glenn's productions are also indexed on page [37].
With artist Randy Gledhill's cover snap of Letters prow(l)man Alex the Holy (Alex Tonelli).

43 **TWENTY-FIRST | TORONTO | ANTIQUARIAN | BOOK FAIR | 28–30 MAY 1993**
[2pp] sheet; 317 × 228 mm. Unfolded press proof, first state with emerald green ink (5 copies thus). Leaflet list of ABAC exhibitors, with cover design in Goudy Sanserif and Goudy Sans Bold by Glenn; text set in Minion printed green at Coach House, 25 May.
With lower cover poem 'The Passionate Shepherd, to His Love' by Christopher Marlow, commemorating the 400th anniversary of his tragic death at Deptford, 30 May 1593 (the author of the Deptford trilogy, Robertson Davies, opening the fair with an address).

44 **TWENTY-FIRST | TORONTO | ANTIQUARIAN | BOOK FAIR | 28–30 MAY 1993**
[4pp] leaflet; 317 × 228 mm. Unfolded press proof (recto only), second state with olive green ink (5 copies thus). List of ABAC exhibitors, with cover design in Goudy Sanserif and Goudy Sans Bold by Glenn; text set in Minion printed green at Coach House, 25 May.





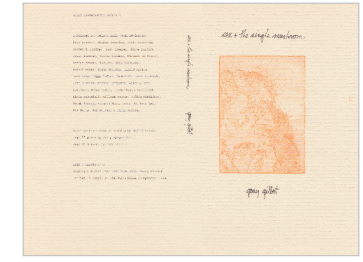
45 **TWENTY-FIRST | TORONTO | ANTIQUARIAN | BOOK FAIR | 28–30 MAY 1993**
[4pp] leaflet; 215 × 139 mm. List of ABAC exhibitors with cover design in Goudy Sanserif and Goudy Sans Bold by Glenn; text set in Minion printed green at Coach House Press, 25 May.

46 **GRONK MAYDAY | MAILOUT | h bpNichol Lane | TORONTO M5S 2G5 | Z [cover]**
43 fascicules in handprinted kraft envelope; 305 × 405 mm. grOnkbag L edited by arthur cravan and jwcurry with fascicules produced by 26 independent small presses, issued 30 September 1994 for bpNichol's 50th birthday in a complete edition of 26 lettered copies (each contributor receiving one – copy G for Glenn). Including *from the Latin of Catullus* by bpNichol laserprinted by Glenn in Montreal. Copy Z of 26.
bpNichol issued his free grOnkbags "every four to eight months" from January 1967 to August 1972 [*bpNichol*, Ganglia Press Index, *p7*]. *As he lived in various Therafields group homes from June 1966 to 1975 all eleven grOnkbags he issued bore the more stable return address of the Village Book Store (courtesy of Maarti Ahvenus). City Hall approval of the application to name the lane behind Coach House in beep's honour, presented a concrete opportunity to commemorate the event with a twelfth grOnkbag bearing a more permanent address (L not only the 12th letter and shape of the lane, but also the Roman numeral for 50, according with his 50th year). The lane was officially inducted 30 April 1994, Walpurgisnacht (the Christian festival devoted to St Walpurga, supplanting the Celtic Mayday festivities known as Beltane, initiated the night of the 30th with bonfires), a coincidence tailor-made for a softie on saints.*

47 **grOnk Mayday mailout | contents [cover]**
[16pp] pamphlet, sewn in self-covers; 216 × 140 mm. Slightly revised second edition of the Contents in the 12th grOnkbag (issued 30 September 1994), laserprinted on cream Zephyr Laid at Coach House Press in an undisclosed edition of 21 copies, 2 October 1994. The first version comprising 20 pages was produced in an edition of 30 copies, 12 September 1994 (with 26 included in the lettered grOnkbags). Includes a listing for Glenn's contribution *From the Latin of Catullus* by bp Nichol [p4] and his entry indexed [p11]. A note appended to the entry discloses that the leaflet was the "first publication of the press from Montréal".
Cover typography in the shape of an "L" (the 12th letter) in accordance with: [1] *the 12th grOnkbag – bp having issued 11 earlier 'care of the Village Book Store', because he'd resided from 1966–75 in occupational Therafield pods (beginning with 59 Admiral Road 1966–9 while "diagnostic tester" and in 1968 Vice President alongside roommate, best friend and President Rob Hindley-Smith);* [2] *the shape of the lane named for him 30 April 1994 (an 'L'); and* [3] *beep's 50th birthday, 30 September 1994, the day grOnkbag L was published (L=50). Mayday, the day following the induction, was the first his free maillist grOnkbags might incorporate their own permanent return address, H bpNichol Lane.*

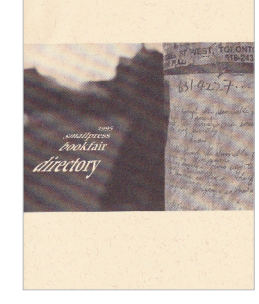
48 **tHe Language sHow Show**
Leaflet; 215 × 139 mm. List 97 issued 28 October 1994 in an edition of 26 copies. Glenn's publication of Paul Dutton's *Additives* was featured as exhibit 65 of 75 displayed.
COLOPHON "the show was exhibited at A Space October 21-23, 1994 as part of the Learn / Yeats & Co / Cabaret Vert / Gesture Press festival of contemporary alternative & experimental Language Art."

49 **SEX & THE SINGLE MUSHROOM | 1982 | spring to spring | 1985 | poem by poem | GERRY GILBERT**
136pp cream Zephyr Laid, perfectbound with rust Fabriano endleaves in two-colour Strathmore Americana covers; 222 × 127 × 11 mm. Silently produced by me in an edition of 287 copies, 24 February 1995, as grOnk inadmissible series 5, with Letters Bookshop ISBN 0-921688-07-5 (in an attempt to promote the alternative of syndicated publishing). Ostensibly published by a syndicate of 37, including Glenn (though only a handful besides Glenn actually cam through): Nelson Ball, Stan Bevington, bill bissett, George Bowering, Scott Bowering, Daniel f. Bradley, Lary Bremner, Alice Burdick, Clint Burnham, Victor Coleman, Michael de Courcy, arthur cravan, jwcurry, Stan Dragland, Robert Fones, Glenn Goluska, Ingrid Harris, Mark Laba, Peggy lefler, bpNichol, Irene Niechoda, John O'Brian, Michael Ondaatje, Helen J. Orr, D.M. Owen, Renee Rodin, Linda Charyk Rosenfeld, Rhoda Rosenfeld, William Rueter, Judith Sandiford, Sarah Sheard, Richard Shuh, David UU, Fred Wah, Ron Weihs, Rob Willson & Linda Woolley.
The names of all prospective copublishers were retained to promote syndicated publishing as a viable alternative for underground and earthbound indie authors. Four cartons shipped to Gerry c/o the New Era Social Club, Friday 10 March 1995. Completed the day I noticed the accordance of key letters of the Alphabet with the seven focal lunar phases.

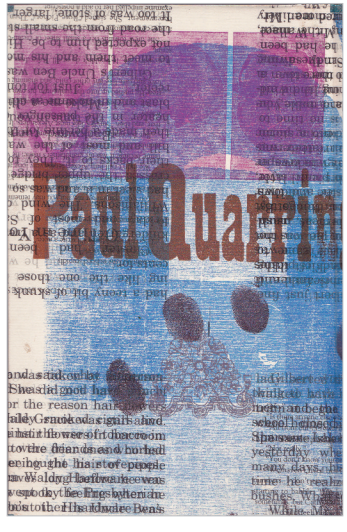


50 **sex & the single mushroom | gerry gilbert [upper cover]**
Sheet; 239 × 324 mm. Trimmed but unfolded cover press-sheet, offset orange and black on cream Strathmore Americana at Coach House Press. Designed by Gerry Gilbert with help from Stan Bevington; cover portrait of the author by Josi Fletcher. Includes Glenn's name verso as copublisher.
COLOPHON "grOnk inadmissible series 5 | … | ISBN 0-921688-07-5 | Copyright © 1982 1983 1984 1985 1995 Gerry Gilbert | Printed in Canada at the Coach House on bpNichol Lane".

51 **SEX & THE SINGLE MUSHROOM | 1982 | spring to spring | 1985 | poem by poem | GERRY GILBERT**
136pp cream Zephyr Laid, bound with Zephyr endleaves in unprinted raw sailcloth with two-colour Strathmore Americana jacket; 230 × 148 × 18 mm. Hardcover issue of 63 copies completed 19 May 1995. Published as grOnk inadmissible series 5, with Letters Bookshop ISBN 0-921688-07-5 (under the rubric of syndicated publishing). Ostensibly copublished by: Nelson Ball, Stan Bevington, bill bissett, George Bowering, Scott Bowering, Daniel f. Bradley, Lary Bremner, Alice Burdick, Clint Burnham, Victor Coleman, Michael de Courcy, arthur cravan, jwcurry, Stan Dragland, Robert Fones, Glenn Goluska, Ingrid Harris, Mark Laba, Peggy lefler, bpNichol, Irene Niechoda, John O'Brian, Michael Ondaatje, Helen J. Orr, D.M. Owen, Renee Rodin, Linda Charyk Rosenfeld, Rhoda Rosenfeld, William Rueter, Judith Sandiford, Sarah Sheard, Richard Shuh, David UU, Fred Wah, Ron Weihs, Rob Willson & Linda Woolley.



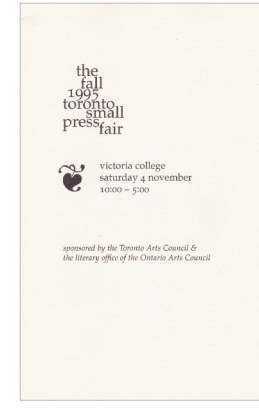
52 **the | toronto | smallpress | spring | bookfair | Trinity-St Paul's 427 Bloor St West | Saturday 27 May 1995 | tspg**
[48pp] perfectbound in photographic Speckletone covers; 139 × 111 × 3 mm. List 99, a fair directory produced by me at Coach House in an edition of 439 copies printed by Ian McInnis, 27 May 1995. Cover photograph surveying Queen Street by D. M. Owen. Includes three titles involving Glenn represented variously by Letters, the outsider and the small press resource ctr.



COLOPHON "3O2 copies beavered | between Victoria Day & | Trinity-St Paul's Church on | the only st anywhere in T.O. | named for a writer | bpNichol Lane | No. [13 in red ink]".

53 PAUL | QUARRINGTON | THE | SERVICE | COACH HOUSE PRESS | TORONTO
[190pp]: [iv], 186 (last two leaves blank), handbound with grey card endleaves in letterpress boards and unprinted mylar jacket; 224 × 149 × 21 mm. Printed black offset on cream Zephyr Laid; ISBN 0-88910-116-7. First hardcover issue of the author's first book; 25 signed numbered copies employing the original Coach House Press sheets (originally issued 1978) handbound by Will Rueter in covers designed and handprinted six colours by him (13 February through 9 June 1995). Letterpress justification composed in Minion, handprinted on the vandercook at Coach House by me and Stan, 2 March 1994, from polymer relief plate [p. iii]: "This hardcover issue of the author's first | book was handbound from original sheets | by Will Rueter in an edition of 50 numbered | copies signed by the author Spring 1994. | The sewn signatures were recovered during | the relocation of The Coach House ware- | house in the summer of 1989, and are being | issued by the Small Press Resource Centre | in homage to the author and the | trees. | [number in fountain ink] | [signature in black ballpoint ink]".
ORIGINAL COLOPHON "Typeset in Baskerville | and Clarendon | and printed in Canada at | The Coach House Press | 401 (rear) Huron Street | Toronto, Canada M5S 2G5 | Edited for the Press | by Linda McCartney | Designed by Glenn Goluska [p184]".
Of the 59 sewn book-blocks delivered to Will at 236 Major Street, 3 January 1994, only 25 were ever completed. Will used waster sheets of printed cream Zephyr Laid from Coach House (19" × 25"), to cover the boards, overprinted at his Aliquando Press with text, images and the binder's heavily-inked fingerprints (the gold and silver impressions employing brushed pigment). Issued at $150 by the Small Press Resource Centre (at Letters) in a projected edition of 50 copies of which only 25 were realized (numbered 1–21, 23–5 & 28). The first copy was done 13 February 1995 (#14); two the 24th of February (20 & 28); cheque to Will ($50) for binding-board, Tuesday 7 March; five completed 16 March received 20 March (4, 5, 12, 17 & 19); ten on 3 April (1, 2, 3, 6, 7, 8, 9, 10, 11 & 13); three the 24th of May (15, 21 & 25); and four, 9 June (16, 18, 23 & 24). Jacketed by me in unprinted mylar.
After I'd moved shop, 1 April 1989, there were yet mountains of cartons to unpack in midsummer, the downsized new space reduced to 534 square feet, leaving little room to manœuvre (let alone approach the bookcases to shelve stock). Then late June 1989, just as the Coach House printshop employees were set to leave for vacation, Stan invited me to inspect some four tons of Coach House backstock down the basement at 401 Huron (the Campus Co-op residence building out front of the press), to salvage what should be preserved. Following the government initiative that June, forcing a separation of press from printshop, the new publisher Victoria Ridout had arrived at the decision to dispose of most of the backstock stored there the past 20 years, in part because it hadn't generated significant sales, but largely in response to the need to move the books for the installation of a new basement beneath the house. As an alternative to disposal, I offered to take the backstock if she were willing to rent a truck instead of a dumpster, to which Victoria agreed. On second thought, she requested ten copies of each title for backstock, before removing the remains. After two sweaty weeks in that basement I added a hefty truckload of Coach House backstock to the congestion in my new space (7 July 1989), donating another truckload to Charlie Huisken

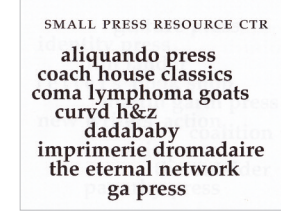
at This Ain't the Rosedale Library. However the portion reserved for Victoria proved too great for the confines of the tiny Coach House warehouse, prompting her to have the stock unceremoniously dragged into the lane for pick-up by the recyclers (28 August) – which naturally infuriated Stan on his return from holiday, resulting in her dismissal. Among the tons of backstock, I encountered a carton of 59 untrimmed sewn bookblocks from the initial printing of Paul Quarrington's first book, The Service, *and with Paul's and Stan's cooperation, rose to an offer from Will Rueter to handbind what he could; resulting in the first production involving three of Canada's greatest indie bookies, Glenn, Stan & Will. Fifteen copies were distributed among the participants and ten sold: 1 Will; 2 jwcurry; 3 Stan; 4 Mike McBurnie; 5 Goluska archive; 6 PQ; 7 PQ; 8 Tom Schweitzer; 9 PQ; 10 Wes Begg; 11 PQ; 12 PQ; 13 Wes Begg; 14 docket; 15 tspg; 16 DM Owen; 17 Victor Coleman; 18 David Mason; 19 Glenn; 20 Steve Temple; 21 Richard Shuh; 23 me; 24 Dan Mazursky; 25 Steve Temple; 28 Steve Temple. Paul Quarrington arranging to collect his five copies 26 July 1995, finally picked them up 12 October. Glenn collected his (and copy 21 for Richard Shuh), 27 May 1995, the last day of the 22nd Antiquarian Bookfair at The Design Exchange.*



54 **SMALL PRESS RESOURCE CTR**

Two leaves; 216 × 279 mm. A list of 21 presses (including dromadaire) represented at Letters under the rubric of the Centre. An initiative aimed at loosely confederating a number of alt-indie presses for representation at bookfairs and readings (as well as through catalogues), introduced in 1989 and featured at the Toronto Small Press bookfair at St Paul's Centre, Trinity United Church, 427 Bloor Street, Saturday 27 May 1995. A few notable presses displayed at the Letters table that fair (according to my journal) included: Coma Lymphoma Goats, Curvd H&z, dadababy, imprimerie dromadaire, Eternal Network, Flower, Tim Lander, Martin Garth and New Writers' Action Coalition.

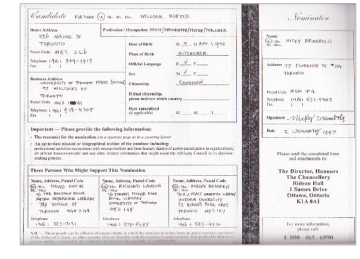
Glenn – who was in town at the time for the 22nd Toronto Antiquarian Book Fair, 25–7 May – brought copies of the new broadside early in the morning (before heading to The Design Exchange for the 22nd ABAC fair), taking the opportunity to collect his copy of Will Rueter's recently-handbound issue of The Service *(which he'd originally designed at Coach House). "Don Taylor examined both john's slipcase* [*jwcurry*] *and Will's Service-able binding approvingly, before springing $10 for Glenn's broadside by Denis Roche (priced $15 at the Antiquarian fair), my only sale of the day* [*Outsider Journal VOLUME XII*]."



55 **the | fall | 1995 | toronto | small | press | fair [cover]**

[16pp] stitched in self-covers; 220 × 139 mm. List 100, a fair directory produced by me at Coach House in an edition of 525 copies, 2 November 1995. Includes three titles involving Glenn represented variously by Letters, the outsider and the small press resource ctr.

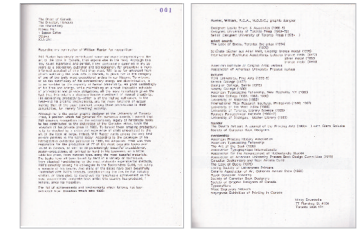
COVER VERSO "the toronto small press group | 403 (rear) Huron Street | … | Victor Coleman co-ordinator | Stan Bevington coach | Nicky Drumbolis ordinant".

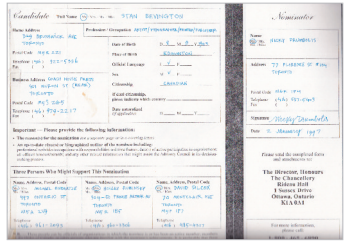


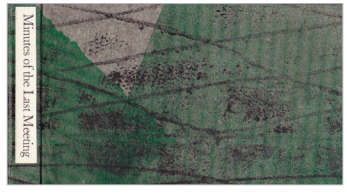
56 **Candidate … Mr WILLIAM RUETER**

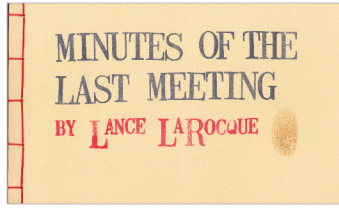
Leaf; 216 × 279 mm. Facsimile of the unsuccessful nomination of Will Rueter for the Order of Canada; sent 2 January 1997 to The Director, Honours, The Chancellery, Rideau Hall, 1 Sussex Drive, Ottawa K1A 0A1.

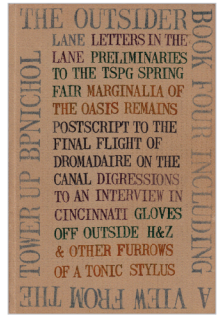
Glenn and I decided to nominate Stan Bevington and Will Rueter for the Order of Canada, 2 January 1997, but he felt we'd stand a better chance enlisting sponsors with more cred in Ottawa than a defector to Québec (Stan finally











awarded the distinction in July 2009, a year after Tim and Elke Inkster, while Will still waits..). Needless to say, Glenn characteristically declined my offer to put his name forward as well. His name, however, appears in the accompanying letter of submission.

57 **Candidate … Mr STAN BEVINGTON**
Leaf; 216 × 279 mm. Facsimile of the unsuccessful nomination of Stan Bevington for the Order of Canada; sent 2 January 1997 to The Director, Honours, The Chancellery, Rideau Hall, 1 Sussex Drive, Ottawa K1A 0A1.
"*Call from Goluska late afternoon, reporting the likelihood of his arrival in Toronto either tomorrow or Wednesday, the CCA currently sloughed for vacation. Great! not only a rare opportunity to see him but also a chance to relay his set of the twobitters to him* [Outsider Journal, *Monday 11 August 1997*]."
"*Off to the Future to join Glenn & James Sutherland, for a couple of pints of Guinness before moving on to Serra with Glenn, for pasta. Turns out he has an opportunity to buy a 6000-sq-ft warehouse a few blocks west of his current digs in St-Henry, which has bin ignored for so long at the asking price of $109,000, the agent is confident he cd get it for $75,000. The place was last an unregenerate C&W bar* [*on Chemin de la Côte-Saint-Paul, since demolished*], *all the fixtures & props still in place as if the proprietors simply shut the music off one day & left. I suggested he make an offer as low as $50,000 recalling the situation that led to Nelson* [*Ball*] *& Barb's acquisition in Paris for $30,000* [Outsider Journal, *Wednesday 13 August*]."
"*Call to Goluska on returning home* [*from the UC sale*] *to alert him to my arrival tomorrow & secure his guest-room for the night* [Outsider Journal, *Tuesday 21 October 1997*]."
"*Thursday the Twenty-third of October* [*1997*]: *Noon at the Bus Terminal, idling on platform 13 before striking out for Ottawa, Glenn having taken the detour after a leisurely breakfast at the restaurant in glorious B-Grant Lodge, to deliver me to the terminal, before forging on to work.… I left the sale* [*having arrived in Montreal Wednesday morning for the McGill sale*] *& set off to the CCA as the snow suddenly returned with timely fury, my stump west up St Catharines naturally forged* into *the tumult,* against *the wind. After collecting Glenn we cabbed east to Ontario St for a couple of pints at Le Cheval Blanc, stopping at the Bus Terminal en route back to his place for pizza, to buy my ticket to Ottawa. This morning after breakfast, we stumped into the frigid wind west along St Ambroise to see 'the ranch', Glenn unaccountably hesitant about making an offer on the place, despite its advantages of size (6000 sq ft plus parking lot) & location (at the end of St-Henri across from a huge vacant lot practically under the lattice of ramps & interchanges at the juncture of 15 & 20)." Call from Glenn Tuesday 18 November 1997 reporting he made an offer of $85,000 for the C&W bar (asking price: $109,000).*
SIDEBAR *these and other entries quoted in this memoir, are taken from The Outsider Journal, 26 volumes recording activities within the local poetry and independent press scenes in Toronto, 12 November 1993 through 11 December 1997 (a total of 49 months). The first meeting of the so-called outsiders took place 13 November 1993 – by the tracks near the liquorstore on Yonge Street at Summerhill – the day after Victor Coleman and Alice Burdick moved to Babyland. In attendance: Katy Chan, jwcurry, Stan Bevington, Daniel f Bradley, arthur cravan, Marshall Hryciuk, Lance LaRocque and DM Owen. Outsider events – which all took place outside – gave rise to a number of fugitive publications (such as grOnkbag 1 which included Glenn's bp leaflet) the first of which was* Minutes of the Last Meeting *(1994), a handprinted handbound illustrated anthology resulting from that initial gathering (in hand-*

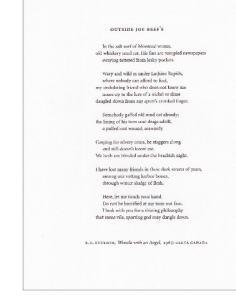
printed chemise and slipcase contributed by Will Rueter). Although Glenn didn't have the opportunity to actively participate in outsider events beyond the induction of bpNichol lane (off in Montréal), he was ideologically onside, as evidenced by the indie authors and movements he chose to highlight with his publications from day one (rather than toe the obsequious establishment line).

58 RAVINGS | OF A | BACKLANE | HISTORIAN | *reflections on* | *smallpress* | **arthur cravan** | OUTLANDS *two* : MCMXCVII TORONTO
76pp perfectbound with rose Canson endleaves in handprinted Strathmore Americana card covers; 213 × 138 × 7 mm. A sampler of excerpts from the Outsider Journals, issued 2 June 1997 in an edition of 26 lettered copies (with accompanying lettered bookmark); ISBN 0-921688-19-9.
Reissued twice as a copublication of Bookthug, 21 June and 15 July 1997.

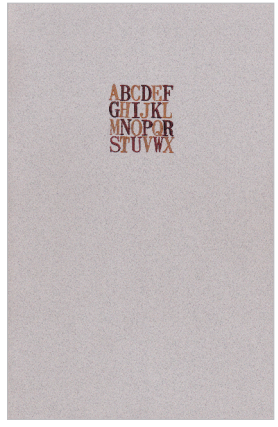
59 MI | LL | EN | NI | AL | RE | PO | RT [**cover**]
88pp laserprinted (last leaf blank), perfectbound in cream Byronic card covers handstamped red and black; 213 × 138 × 7 mm. A narrative of the independent press movement from the late 60s through the end of the 90s, including an account of Glenn's collaborations at Letters (p51).
COLOPHON "MILLENNIAL REPORT ON | INDEPENDENT LETTERS | ISSUED 31 DECEMBER 99".
Issued belatedly in an undisclosed edition of 32 copies, 31 January 2000, from 77 Florence Street 104, Toronto M6K 1P4.

60 A DESCRIPTIVE CHECKLIST | OF SEPARATE PUBLICATIONS | BY VICTOR COLEMAN | 1965–2000
[16pp] stitched in self-covers; 216 × 138 mm. Letters Bookshop list 143 issued in a laserprinted edition of 13 copies, 2 February 2001. Including *Self-Portrait in a Hotel Mirror* produced by Glenn.

61 OUTSIDE JOE BEEF'S | ... | R.G. EVERSON, *Wrestle with an Angel,* 1965: DELTA CANADA
Leaf; 279 × 216 mm. Broadsheet typeset and laserprinted on bond by me, at Glenn's request (in need of the text of the poem) following his commission to design business cards for the newly-established restaurant.
COLOPHON "Letters Bookshop | Labour Day [1 September] 2005 | Fourteen Copies".



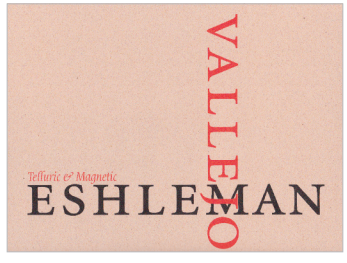
62 LETTERS ECSPRESS | A RETROSPECTIVE | COMPILED & PRINTED FOR THE FASTIDIO
432pp laserprinted, perfectbound in grey Feltweave card covers handstamped wine and gold; 216 × 140 × 22 mm. Third edition of a descriptive bibliography of the publications from, and events at Letters from 1982 through 2007 (including numerous collaborations with Glenn). Incorporating 23 sections: A-PUBLICATIONS (380); B-UNMENTIONABLES (401); C-WORK PUBLISHED (537); D-LETTERSHEAD (74); E-CARDS (10); F-CRUTCH-BOOKS (26); G-OUTSIDER JOURNALS (27); H-VERISTOCRATIC NOTEBOOKS (24); J-VERISTOCRATIC INDICES (10); K-DOCKET LEDGERS (5); L-DISTRIBUTION LOGS (8); M-LAUNCH LEDGERS & READING REGISTERS (56); N-LISTS (149); O-TWOBITTERS (64); P-LETTERS (36 vols); Q-READING SERIES (100); R-AUTHOR INDEX; S-TITLE INDEX; T-CONTEXTS; U-DIRECTORY OF CORRESPONDENTS (618); V-AFTER-WORD; W-WORK-IN-PROGRESS.
COLOPHON "FIVE COPIES TO MARK | THE 25TH ANNIVERSARY | OF LETTERS BOOKSHOP | 1 DECEMBER 2007".



This was the second publication produced on Glenn's recently-decommissioned, hand-me-down Mac G4. The first edition appeared 31 December 1999 (378pp); the second, 8 July 2007 (422pp). With few exceptions, publications were distributed free to a shifting flux of correspondents – ideologically restoring the primacy of literature as open letter (still our most durable means of space and time travel).

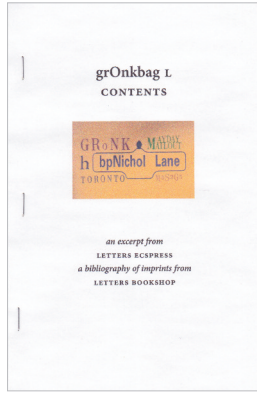
63 ***Telluric & Magnetic*** A SIFT | OF THIRTEEN POEMS FROM | THE COMPLETE POETRY OF | CÉSAR VALLEJO ***translated by*** | CLAYTON ESHLEMAN

32pp perfectbound with textured card endleaves in jacket stock; 221 × 147 × 3 mm. Issued 26 November 2005 in an edition of 341 copies as a prospectus to the impending collection (which was initially projected for fall 2006, but delayed into 2007); ISBN 0-921688-32-6. The title is set in Rod McDonald's Cartier Book Italic (with swash "l"), a rare departure from the house face, Adobe Minion. Unfolded cover sheet displayed.
COLOPHON "THREE HUNDRED COPIES | ISSUED TO HERALD THE | IMPENDING RELEASE OF | THE COMPLETE POETRY | OF CÉSAR VALLEJO".
Included to illustrate Glenn's influence on those he touched. The [bilingual] Complete Poetry [of] César Vallejo *(2007: University of California Press) was ultimately shortlisted for the 2008 International Griffin Poetry Prize. Eshleman's lifelong effort to get Vallejo right remains one of the more unsettling cautionary tales in modern poetry. My interest in doing a book by the commanding presence in Peruvian – and to some, global – literature, included a sympathetic appreciation of the problems involved in translating idiomatic anti-establishment poetry.*



64 **grOnkbag L | CONTENTS | an excerpt from | LETTERS ECSPRESS | a bibliography of imprints from | LETTERS BOOKSHOP**

[10pp] french-fold, thrice side-stapled in self-covers; 216 × 140 mm. Third edition produced 3 July 2019 in an undisclosed issue of four copies (initially as a pdf file for Chester Gryski). Includes the listing for imprimerie dromadaire on page [4].

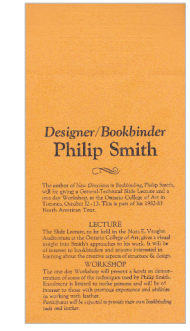


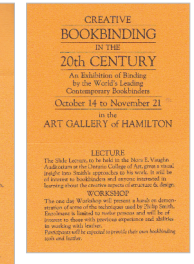
NOTE *that because Letters publications were distributed free either at events or by maillist, most editions went out of print quickly. Consequently a number of entries in this section have been described and illustrated from the publisher's docket copies which are not included in the present archive.*

F

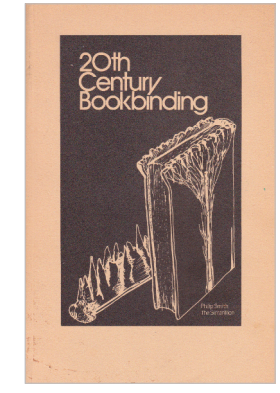
SECTION INTERJECTIVES

1 **CREATIVE | BOOKBINDING | IN THE | 20th CENTURY | An Exhibition of Binding | by the World's Leading | Contemporary Bookbinders | October 14 to November 21 [1982] | in the | ART GALLERY of HAMILTON**
Sheet; 358 × 150 (unfolded sheet); 229 × 150 (folded, as displayed). Folded broadsheet handprinted black on orange crepe (cardboard impression). Beneath the flap the text reads, in part: "Designer / Bookbinder | Philip Smith | The author of *New Directions in Bookbinding,* Philip Smith, | will be giving a General-Technical Slide Lecture and a | one day Workshop, at the Ontario College of Art in | Toronto, October 12–13. This is part of the 1982–83 | North American Tour." The exhibition (20th Century Bookbinding), according to Bernard Mulaire's review in Ontario Craft 8:1 (spring 1983), was "[o]rganized over a period of a year and a half by John Holmes, book preservation specialist at McMaster University Library in Hamilton, the exhibition is believed to have been the first of its kind mounted for a Canadian gallery." Compiler of the catalogue for the show, David B. Kotin, commented "that the exhibition was particularly important because of the presence of several Québec binders, namely Diane André, Lise Dubois, Aline Fortier, Louise Genest-Côté, Monique Lallier-Prince, Pierre Ouvrard, Jocelyn Savoie, and Rita Turgeon-Coiteux. Quite frankly, Ontario binders were astounded by the number of their Québec counterparts." Ontario binders included Emrys Evans, Annegret Hunter-Elsenbach, Anton Lucas, Seamas McClafferty and Michael Wilcox (without Robert Muma or Beatrice Stock).
This exhibition is credited with providing the impetus for the formation of The Canadian Bookbinders and Book Artists Guild, which formed in May 1983 (with Glenn and Anne, two of the 37 founding members).

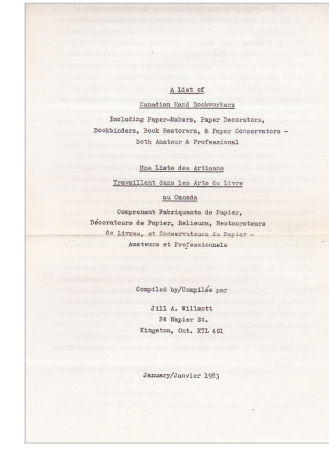


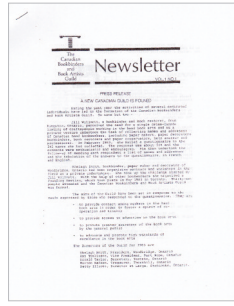


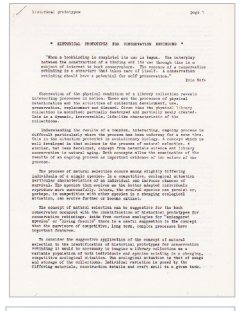
2 **20th CENTURY | BOOKBINDING | An exhibition at the | Art Gallery of Hamilton | October 15 to November 21, 1982**
[48pp]: [viii], 40; sewn in three gatherings glued into printed lap-scored card covers; 228 × 152 × 3 mm. Published in 1982 by the Art Gallery of Hamilton, 123 King Street, Hamilton L8P 4S8; ISBN 0-919153-10-0. Includes 52 illustrations, with a Preface by John Holmes, Library Preservation Specialist at McMaster University Library, and Introduction by David B. Kotin, Head of the Canadian History Department at the Metropolitan Toronto Library. Curator John Holmes (who had a binding in the show) begins his Preface, "This exhibition is, I believe, the first major exhibition of bookbindings to be held in a Canadian art gallery."
COLOPHON "One thousand copies of this catalogue were printed at St. Jacobs Printery, St. | Jacobs, Ontario. The text stock is Warren's Patina, the cover stock is Mayfair | Cover. The catalogues were bound at the Lehmann Bindery in Waterloo, | Ontario. The type was set in ITC Quorum at The Guelph Examiner in Guelph, | Ontario. The cover was illustrated and the catalogue designed by Craig | MacPhail at the Art Gallery of Hamilton. The bindings were photographed for the | gallery at McMaster University."

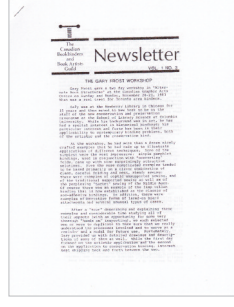


3 **A List of | Canadian Hand Bookworkers | Including Paper-Makers, Paper Decorators, | Bookbinders, Book Restorers, & Paper Conservators – | Both Amateur & Professional | Une Liste des Artisans | Travaillant dans les Arts du Livre | au Canada | Comprenant Fabriquants de Papier, | Décorateurs de Papier, Relieurs, Restaurateurs | de Livres, et Conservateurs du Papier – | Amateurs et Professionnels | Compiled by / Compilée par | Jill A. Willmott | 24 Napier St. | Kingston, Ont. K7L 4G1 | January / Janvier 1983**
Five legal-size leaves stapled upper left; 355 × 215 mm. Compiled out of desperation by "the only hand bookbinder in Kingston", a bilingual index of collegial book elves (as yet, without Anne Goluska).
EX LIBRIS *Glenn Goluska.*









4 **The | Canadian | Bookbinders | and |Book Artists | Guild | Newsletter | VOL 1 NO 1**
Three leaves comprising 6pp stapled upper left; 279 × 215 mm. Facsimile printed from the CBBAG online pdf. Announcing the formation of the Guild comprised of 37 founding members (May 1983); and acknowledging that Jill Willmott had provided the initial stimulus, with her questionnaire sent out to 242 colleagues (February 1983). The Editor's Page (2) includes: "We would first like to thank Jill Willmott and Shelagh | Smith for getting this off the ground, and also to Glen Goliska [*sic*] | of the Imprimerie Dromedaire for the design of our logo and | letterhead, which was done to his usual high standards." Copy deadline for issue 2: 31 August 1983. The Editor | C.B.B.G. | 26 Morningside Avenue | Toronto, Ontario | M6S 1C3.

5 **The | Canadian | Bookbinders | and |Book Artists | Guild | Newsletter | VOL 1 NO 2**
Six leaves comprising 12pp stapled upper left; 279 × 215 mm. Facsimile printed from the CBBAG online pdf (the original having been issued late September or early October 1983). Includes an offer from Hugh Anson-Cartwright (p8) of copies of *A Dictionary of Printers, Publishers, Booksellers and Allied Trades* [*sic*] "with slight water damage" – salvaged from the fire above his warehouse at 37 Britain Street earlier in the year – at the reduced price of $20 (regularly $85). The Editor's Page (6) includes: "Apologies to Glenn Goluska for mutilation of his name in the first issue." However in the The Devil's Artisan notice (p11) a little added salt on the 'wound': "The Devil's Artisan, a newsletter on the private | press and other items is brought out by Glen [*sic*] Goluska of | the Imprimerie Dromedaire [*sic*] Press [*sic*] in Toronto. It comes | out about 3 times a year at a cost of $10.00. It is a | high quality paper and gives lots of information for | small press people and others interested in this field. | For more information write: | Devil's Artisan, | Box 197, | Station P, | Toronto, Ontario | M5S 2S7." Copy deadline for issue 3: 30 November 1983. The Editor | C.B.B.G. | 26 Morningside Avenue | Toronto, Ontario | M6S 1C3.
Inclusion of Glenn's address is curious, as the journal's mailing address had changed with issue 10 (spring 1983) to coeditor Diane Egerton's place on College (with Will Rueter & Elizabeth Hulse also coeditors at the time).

6 **HISTORICAL PROTOTYPES FOR CONSERVATION REBINDING**
Two leaves comprising 4pp, stapled upper left; 279 × 215 mm. Concludes with the date and author's initials, "11.83, glf".

7 **The | Canadian | Bookbinders | and |Book Artists | Guild | Newsletter | VOL 1 NO 3**
Six leaves comprising 12pp stapled upper left; 279 × 215 mm. Facsimile printed from the CBBAG online pdf (the original having been issued January 1984). With reference to the attached "French list on bookbinding" (p3). Copy deadline for issue 4: 23 April 1984. The Editor | C.B.B.G. | 26 Morningside Avenue | Toronto, Ontario | M6S 1C3.

8 **Liste de Livres de Référence compilée par Louise Genest-Côté | Monique Lallier-Prince et autres**
Three leaves comprising 3pp stapled upper left; 279 × 215 mm. A list of binding references compiled by two of the Québecois binders featured in the historic 20th Century Bookbinding exhibition at McMaster University, 14 October – 21 November 1982. Produced to accompany CBBG Newsletter 1:3 (January 1984).

9 **The History of Bookbinding: Some Reference Sources**
Three leaves comprising 5pp stapled upper left; 279 × 215 mm. Latest date in the list is 1984.

10 **Bookbinding: A Guide to the Books in Print | Compiled by Shelagh Smith and Catherine Yolles**
Three leaves comprising 5pp stapled upper left; 279 × 215 mm. "This is the first in a series of bibliographies on bookbinding and the book arts.…Future bibliographies will cover topics such as conservation, history, decoration and papermaking…the Editor. C.B.B.G. [*sic*] Newsletter, 26 Morningside Ave, Toronto, M6S 1C3".

11 **Bookbinders Equipment**
Leaf folded to form a four-panel leaflet comprising 5 printed pages; 204 × 301 (unfolded); 204 × 75 mm (folded). A brochure illustrating 16 tools, from "J. Hewitt & Sons Ltd | TANNERS AND LEATHER DRESSERS | KINAULD LEATHER WORKS | CURRIE EDINBURGH EH14 5RS".
Not one of the companies identified as having produced the more than 3000 specimens in the historic Birdsall Collection of Bookbinders' Finishing Tools (1792–1968) acquired by Thomas Fisher Rare Book Library in 1968.

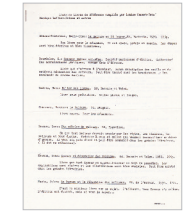
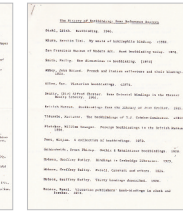
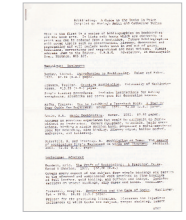
12 **Bookbinders Sundries | List**
Leaf folded to form a four-panel leaflet comprising 5 printed pages; 204 × 340 (unfolded); 204 × 86 mm (folded). A brochure describing cloths, threads, mull, tapes, headbands, glue, brushes and a variety of binders' tools available from "J. Hewitt & Sons Ltd | TANNERS AND LEATHER DRESSERS | KINAULD LEATHER WORKS | CURRIE EDINBURGH EH14 5RS".

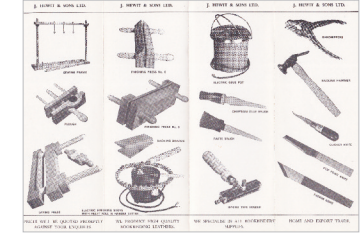
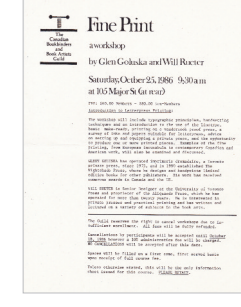
13 **Fine Print | a workshop | by Glenn Goluska and Will Rueter | Saturday, Octber [*sic*] 25, 1986 9:30 am | at 105 Major St (at rear)**
Leaf; 279 × 216 mm. A workshop largely for members of The Canadian Bookbinders and Book Artists Guild, billed as an "Introduction to Letterpress Printing". Set by Will Rueter in Baskerville with typewritten text, thermographically produced on white bond CBBAG letterhead. The fee was $60 for members, $80 for non-members, with cancellation deadline, 18 October.

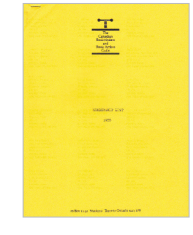
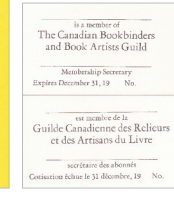
14 **CBBAG programme meeting announcements**
Glenn notes having produced repros for the programme, January 1987.

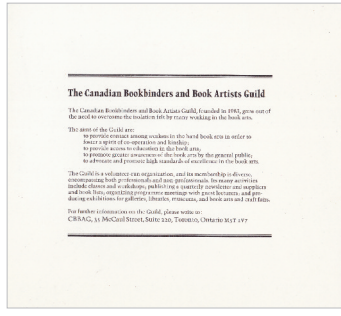
15 **The | Canadian | Bookbinders | and |Book Artists | Guild | MEMBERSHIP LIST | 1988**
[18pp] brochure, stapled upper left in printed upper paper cover; 280 × 216 mm. Both Anne and Glenn (Box 197, Station P, Toronto M5S 2S7) are listed on page [5]. The CBBAG address is PO Box 1142, Station F, Toronto, M4Y 2T8.
EX LIBRIS *Glenn Goluska.*

16 **is a member of | The Canadian Bookbinders | and Book Artists Guild | … | Expires December 31, 19[ ] No. [ ]**
Card; 53 × 90 mm. Bilingual text set by Glenn in Linotype Garamond No 3, offset at Coach House Press. Date uncertain.


The Canadian Bookbinders and Book Artists Guild

The Canadian Bookbinders and Book Artists Guild, founded in 1982, grew out of the need to overcome the isolation felt by many working in the book arts.

The aims of the Guild are:
- to provide contact among workers in the hand book arts in order to foster a spirit of co-operation and kinship;
- to provide access to education in the book arts;
- to promote greater awareness of the book arts by the general public;
- to advocate and promote high standards of excellence in the book arts.

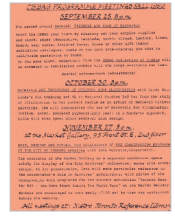
The Guild is a volunteer-run organization, and its membership is diverse, encompassing both professionals and non-professionals. Its many activities include classes and workshops, publishing a quarterly newsletter, and suppliers and book fairs, organizing group rates, meetings with guest lecturers, and producing exhibitions for galleries, libraries, museums, and book arts and craft fairs.

For further information on the Guild, please write to:
CBBAG, 35 McCaul Street, Suite 220, Toronto, Ontario M5T 1V7

Don Taylor
Forwarding III
Sundays, Oct. 15, 22, 29
Nov. 12, 19, 26, 1989
10a.m.–4.30p.m.
7 Fraser Ave., #8 Toronto
Fee $200
(225 non-members, includes membership)

Heinke Pensky-Adam
Fine Paper Binding
Saturday and Sunday, September 16 & 17, 1989
10a.m.–4.30p.m.
7 Fraser Ave., #8 Toronto
Fee $90
(115 non-members, includes membership)

Fall workshops 1989


CBBAG PROGRAMME MEETINGS FALL 1989

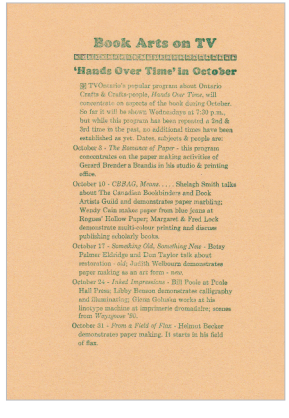
SEPTEMBER 25 8p.m.

OCTOBER 30 8p.m.

NOVEMBER 27 8p.m.

All meetings at: Metro Toronto Reference Library

1989
Membership
List


Book Arts on TV

'Hands Over Time' in October

TVOntario's popular program about Ontario Crafts & Crafts-people, *Hands Over Time*, will concentrate on aspects of the book during October. So far it will be shown Wednesdays at 7:30 p.m., but while this program has been repeated a 2nd & 3rd time in the past, no additional times have been established as yet. Dates, subjects & people are:

October 3 - *The Romance of Paper* - this program concentrates on the paper making activities of Gerard Brender a Brandis in his studio & printing office.

October 10 - *CBBAG, Mmm . . .* - Shelagh Smith talks about The Canadian Bookbinders and Book Artists Guild and demonstrates paper marbling; Wendy Cain makes paper from blue jeans at Rogues' Hollow Paper; Margaret & Fred Lock demonstrate multi-colour printing and discuss publishing scholarly books.

October 17 - *Something Old, Something New* - Betsy Palmer Eldridge and Don Taylor talk about restoration - old, fairly Wellsburg demonstrates paper making as an art form - new.

October 24 - *Inked Impressions* - Bill Poole at Poole Hall Press; Libby Benson demonstrates calligraphy and illumination; Glenn Goluska works at his linotype machine at imprimerie dromaldire; scenes from *Wayzgoose '86*.

October 31 - *From a Field of Flax* - Helmut Becker demonstrates paper making. It starts in his field of flax.

17 **The Canadian Bookbinders and Book Artists Guild**
Untrimmed leaf; 187 × 227 mm. Proof of a promotional card (or journal ad) set by Glenn in Trump Mediæval with Trump Semibold Condensed display type, handprinted on proofing paper. The address for CBBAG is 35 McCaul Street, Suite 220, Toronto, Ontario M5T 1V7.

18 **The | Canadian | Bookbinders | and | Book Artists | Guild | … | Fall Workshops 1989**
Four bond leaves printed recto, stapled upper left; 278 × 215 mm. Including workshops by Don Taylor and Heinke Pensky-Adam. The final leaf comprises an application addressed to "C.B.B.A.G. | c/o: Shelagh Smith – 92 Monsheen Drive | Woodbridge, Ontario L4L 2E7 | Tel: 851-1554".

19 **CBBAG PROGRAMME MEETINGS FALL 1989**
Leaf of orange bond; 278 × 215 mm. Listing three events: 25 September; 30 October; and 2 November; "All meetings at: Metro Toronto Reference Library | 789 Yonge St., Room D".

20 **The Canadian Bookbinders and Book Artists Guild**
Untrimmed leaf; 176 × 193 mm. Proof of a promotional card (or journal ad) set by Glenn in Trump Mediæval with Trump Semibold Condensed display type, handprinted on proofing paper. The address for CBBAG is 35 McCaul Street, Suite 220, Toronto, Ontario M5T 1V7. NOT DEPICTED.

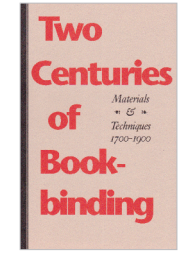
21 **The | Canadian | Bookbinders | and |Book Artists | Guild**
[2pp] leaf; 215 × 89 mm. CBBAG Membership Application card, set in Aldus with lining figures, offset on orange card. CBBAG address is 35 McCaul Street, Suite 220, Toronto, Ontario M5T 1V7.
Glenn's involvement is uncertain.

22 **The | Canadian | Bookbinders | and | Book Artists | Guild | 1989 | Membership | List**
16pp pamphlet stitched in offset orange paper covers; 216 × 139 mm. The covers figure in the pagination. Glenn is listed at Box 197, Station P (p7); while Anne is now located with new husband James Sutherland, at 104 Borden Street (p13). The CBBAG address is 35 McCaul Street, Suite 200, Toronto, M5T 1V7.
EX LIBRIS *Glenn Goluska.*

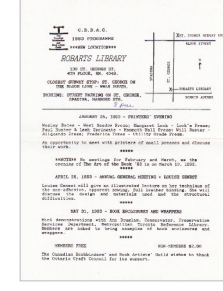
23 **CANADIAN BOOKBINDERS AND BOOK ARTISTS GUILD Book Arts DVD Loan Programme Catalogue: OTHS 1990.01 The Romance of the Book**
PRESENTER Hands over Time Series
PUBLISHER/SOURCE TVO (TvOntario) Production
PRODUCTION DATE 1990
VIEWING LENGTH 136 min
DESCRIPTION interviews with Gerard Brender à Brandis, Wendy Cain, Shelagh Smith, Fred & Margaret Lock, Betsy Palmer Eldridge, Don Taylor, Bill Poole, Libby Benson, Glen Goluska
COMMENTS grainy (recording from TV); historic value
Lent only to CBBAG members for four-week intervals. Wednesday 21 February 1990, 7:40–8:15 and 11:30 am – 12:00 pm.

These details are from the CBBAG website; however a notice in the summer 1990 catalogue from Lyndsay Dobson Books announces the impending appearance of five weekly Wednesday features on book-making throughout the month of October 1990, with 'Inked Impressions', Glenn's segment, projected for 24 October [p4].

24 **Two Centuries | of Bookbinding | Materials & Techniques 1700–1900 | BY MARGARET LOCK | The | Canadian | Bookbinders | and | Book Artists | Guild**
72pp (last leaf blank) perfectbound in printed card covers; 215 × 140 × 6 mm. Catalogue designed by Richard Miller for an "exhibition organized by | The Canadian Bookbinders and Book Artists Guild | touring 1991–94"; ISBN 0-9695091-0-3. Silently produced at Coach House Press in 1991 on Zephyr Antique Laid stock.
This catalogue was subsequently reissued in revised and expanded form as Bookbinding Materials and Techniques 1800–1920 *(2003: CBBAG).*

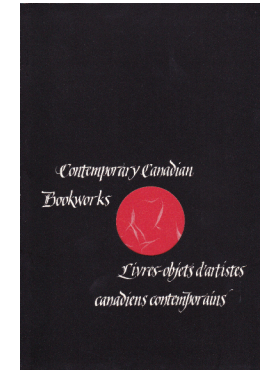


25 **The | Canadian | Bookbinders | and | Book Artists | Guild | Newsletter | [preceded by] Vol.10 No.4 / Winter 1992 [cover]**
36pp stitched in self-covers; 216 × 138 mm. Edited and presumably designed by Richard Miller. With the projected exhibition schedule for Art of the Book '93 (10 March 1993 – 26 February 1995).
EX LIBRIS *Glenn Goluska (who was a juror for the exhibition).*



26 **The | Canadian | Bookbinders | and | Book Artists | Guild | C.B.B.A.G. | 1993 PROGRAMME**
Four leaves; 278 × 215 mm. Announcing the new venue for CBBAG events: Robarts Library, 130 St George Street, 4th floor, room 4049. Includes an open Printers' Evening, 25 January 1993 (featuring Wesley Bates, Margaret Lock, Paul Hunter and Leah Springate, Will Rueter and Frederica Tomas); followed by six pages of priced workshops by Richard Landon, Don Taylor and Kate Murdoch (15 November 1992 – 24 May 1993).

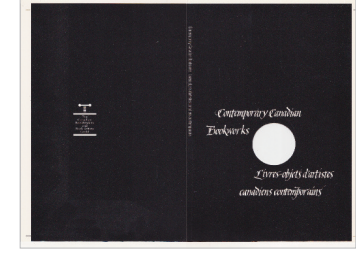
27 **Contemporary Canadian | Bookworks | Livres-objets d'artistes | canadiens contemporains [front panel of upper cover]**
Sheet; 252 × 330 mm. Untrimmed cover offset black on white Mayfair cardstock, die-cut and scored on the Gordon Challenge treadle-press at Coach House.
Also a second copy neither die-cut nor scored but laminated.

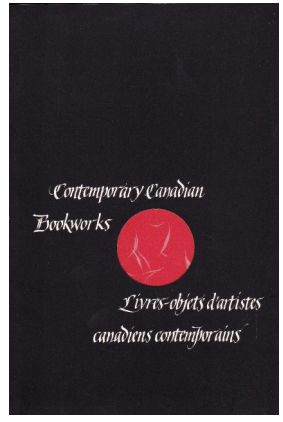


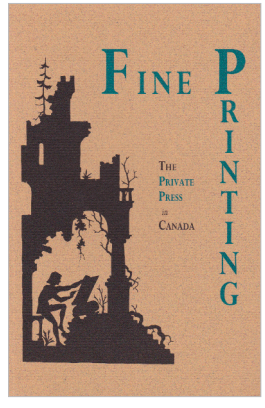
28 **Contemporary Canadian Bookworks | Livres-objets d'artistes canadiens contemporains [title-spread]**
Four untrimmed signatures of Somerset Matte comprising 56pp; 230 × 160 × 3 mm. Unique unbound collator's proof for the catalogue, collated 10 March 1995. NOT DEPICTED.

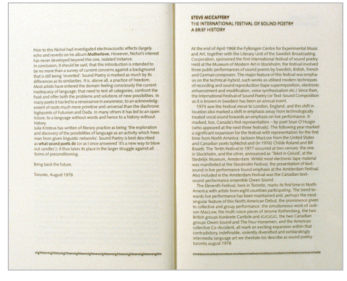
29 **Contemporary Canadian Bookworks | Livres-objets d'artistes canadiens contemporains [title-spread]**
56pp perfectbound with Japanese-paper endleaves in die-cut card covers; 243 × 167 × 5 mm. Untrimmed bindery proof from an issue of 900 perfectbound copies, completed 16 March 1995. NOT DEPICTED.

30 **Contemporary Canadian Bookworks | Livres-objets d'artistes canadiens contemporains [title-spread]**
64pp perfectbound with Japanese-paper endleaves in die-cut card covers; 222 × 147 × 5 mm. Bindery reject with duplicate half-sig C. Because the catalogue extends 56 pages, the third signature comprises two copies of a half-sig, requiring separation of the duplicated halves before collating and binding. NOT DEPICTED.
Inadvertently left intact by the collator, the third signature in this copy retains a duplicate section for pages 33–40.





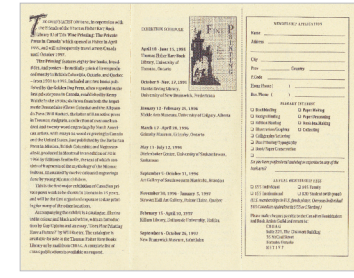




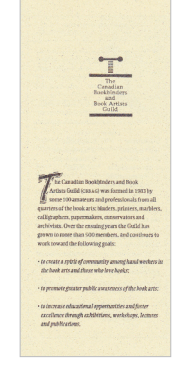
31 **Contemporary Canadian Bookworks | Livres-objets d'artistes canadiens contemporains [title-spread]**
56pp perfectbound with Japanese-paper endleaves in die-cut card covers; 222 × 147 × 4 mm. Bilingual exhibition catalogue issued March 1995 by The Canadian Bookbinders and Book Artists Guild, Suite 221, The Chalmers Building, 35 McCaul Street, Toronto, M5T 1V7; ISBN 0-9695091-2-X. Described on the title-page: "An exhibition organised by | The Canadian Bookbinders and Book Artists Guild | and shown at the Embassy of Canada, Tokyo | from 25 April to 9 June 1995 | and the Kyoto International Community Centre Gallery | from 19 June to 30 June 1995".
Glenn's production of Paul Dutton's *Additives* (1988) was included in the exhibition (#27) and described though not illustrated in the catalogue: "Each copy has a different combination of stick-on vinyl letters; binding by Anne Sutherland. 17.9 × 12.7 cm Fine Printing" (p51).
ENGLISH COLOPHON "This catalogue was edited, designed, and | prepared for the press by Richard Miller on a | Macintosh Quadra G10 using MS Word and | QuarkXPress software. The typefaces used are | Akzidenz Grotesque and Campanile, with | calligraphy by Lindley McDougall. The photo- | graphs were taken by Thomas Moore (except | 11, 29 & 46) and the prints were scanned on | an Arcus II scanner at Coach House Printing. | The pages were output directly to film at | 2540 dpi (175 line screen for the halftones). | Endpapers are courtesy of the Japanese Paper | Place, Toronto. 1000 copies were printed [red and black] on | Warren's Somerset Matte, and 900 copies | were perfectbound at Coach House [16 March]. | 100 copies have been left in sheets | for binding by hand."

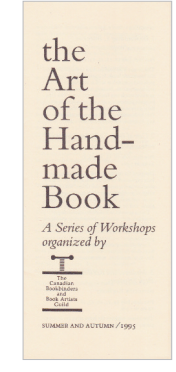
32 **FINE PRINTING | THE PRIVATE PRESS IN CANADA | A travelling exhibition | organized by | Alan Horne and Guy Upjohn | for | The Canadian Bookbinders and | Book Artists Guild, | and | The Friends of the Thomas Fisher | Rare Book Library**
64pp catalogue, sewn in four signatures and glued with two colour plate leaves into tan card covers printed black and blue; 221 × 143 × 5 mm. Exhibition catalogue offset blue and black on cream Zephyr Laid stock, copublished 18 April 1995 by The Canadian Bookbinders and Book Artists Guild and The Thomas Fisher Rare Book Library at the University of Toronto (with the latter's ISBN 0-7727-6015-2); price on lower cover, $15. With an Introduction by Guy Upjohn, preface by Will Rueter entitled 'Does Fine Printing Have a Future?' and Acknowledgements which include Anne Sutherland.
COLOPHON "Exhibition and catalogue: Alan Horne and Guy Upjohn | Exhibition mounted in Fisher Library (and travelling mounts): | Emrys Evans and Linda Joy | Catalogue cover design: Davis Zvejnieks | Catalogue design: Veronica Fisher | Photographs: Philip Ower | Catalogue printed: The Porcupine's Quill".
Three pages are devoted to the exhibits from imprimerie dromadaire, including two books, a pamphlet and three broadsides (38, 40/1). The press location is given as Toronto with address in Montréal, followed by an excerpt on the origins and aims of the press from *Reader, Lover of Books 1* (p53) which adds: "Glenn Goluska recently moved to Montréal to work for Phyllis Lambert at the Canadian Centre for Architecture, designing catalogues, posters and other publications. After a dormant period of six years since 1989, we are eagerly awaiting more of his impeccably printed work from his own press" (pp38 & 40). Anne-and-Glenn's listings include: 51. *The Cry of Distant Ants* by Alexander Urusov (1978: imprimerie dromadaire) with title-spread

illustrated on p41; 52. *Snake Poems* by Margaret Atwood (1983: Salamander Press); 53. *Groves* by Thomas Traherne (1987: Stoneyground Press); 54. *Pauline Butling in Campbell Lake* by George Bowering (nd: Toronto); 55. *If,* [*sic*] *the Book We Are Reading, … ,* [*sic*] by Franz Kafka (1988: Toronto); and 56. *Decalogue for Crafstmen* by Porter Garnett ([1988] Toronto). The catalogue includes 85 items under 49 different hands and guilds. Following its opening at Fisher (which continued through 16 June 1995), the exhibition proceeded to: [1] the Harriet Irving Library at the University of New Brunswick in Fredericton (9 October – 17 November); [2] the Nickle Arts Museum at the University of Calgary (12 January – 25 February 1996); [3] the Grimsby Museum in the Grimsby Public Library, in conjunction with Wayzgoose (17 March – 28 April); [4] the Diefenbaker Centre at the University of Saskatchewan in Saskatoon (11 May – 12 July); [5] the Art Gallery of Southwestern Manitoba in Brandon (5 September – 11 October); [6] Stewart Hall Art Gallery in Pointe Claire, Quebec (10 November 1996 – 5 January 1997); [7] Killam Library at Dalhousie University in Halifax (15 February – 10 April); and [8] the New Brunswick Museum in Saint John (6 September – 26 October).
Will Rueter, who makes a distinction between the 'private' and 'fine' press (between 'printing for pleasure' and 'printing for profit'), tethers both to standards of legibility, clarity and simplicity.

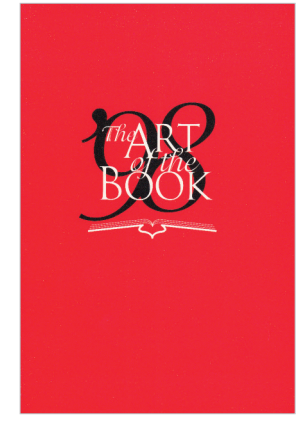


33 **The | Canadian | Bookbinders | and | Book Artists | Guild**
Leaf designed as a [6pp] gatefold leaflet; 216 × 270 mm (unfolded sheet); 216 × 91 mm (folded). Including ads for *Contemporary Canadian Bookworks* (1993) and *Fine Printing: The Private Press in Canada* (1995) with reference to "six items from both the Imprimerie Dromadaire (Glenn Goluska) and the Aliquando Press (Will Rueter), the latter still an active press in Toronto"; plus an itinerary of the Fine Printing travelling exhibition, 18 April 1995 through 26 October 1997 (the day Anne's father died).

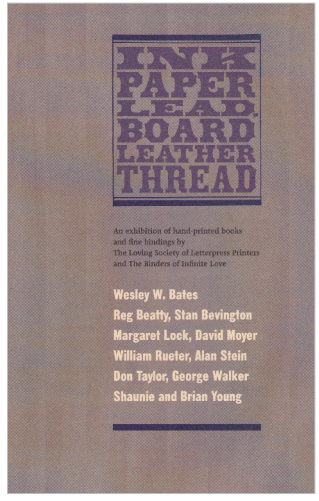


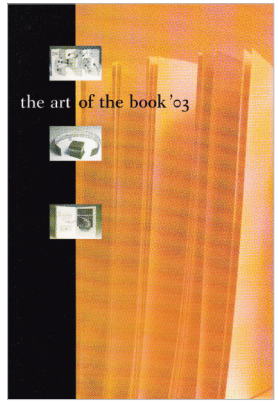


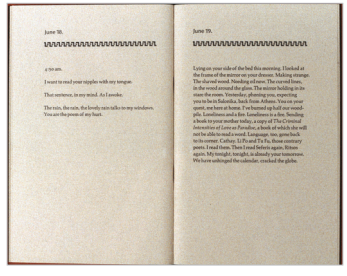
34 **the | Art | of the | Hand- | made | Book | A Series of Workshops | organized by | The | Canadian | Bookbinders | and | Book Artists | Guild | SUMMER AND AUTUMN / 1995 [cover]**
[8pp] gatefold leaflet; 216 × 89 mm. Prospectus outlining 11 binding workshops, 10 July through 26 November 1995, conducted variously by Reg Beatty, Betsy Eldridge, Dan Kelm and Don Taylor; offset black on cream stock. The CBBAG office is now Suite 221 (not 220) 35 McCaul Street.
No involvement by Glenn.



35 **The ART | of the | BOOK | A juried exhibition | of members' work | celebrating the | 15th anniversary of | the Canadian Bookbinders | and Book Artists Guild | Une exposition-concours | des oeuvres par les membres | en célébration de | le quinzième anniversaire de | la Guild Canadienne relieurs | et des artistes du livres | The | Canadian | Bookbinders | and | Book Artists | Guild**
96pp perfectbound in printed card covers; 222 × 149 × 6 mm. Bilingual exhibition catalogue completed 3 June 1998 at Coach House Printing and issued with ISBN 0-9695091-5-4 by CBBAG from 176 John Street suite 309, Toronto M5T 1X5.
COLOPHON "This catalogue was designed by Richard Miller R.G.D. | using AI Prospera II family as the text type | (designed by Peter Fraterdeus) | and ITC Humana Script Medium for the display | (designed by Timothy Donaldson). | Thomas Moore's transparencies were scanned | at Coach House Printing | and the pages output directly to film | at 2450 dpi (150 line screen). | 1000 copies have been printed by | Coach House in the spring







of 1998 | and 900 have been perfect bound. | The remainder have been made available | in loose sheets for | hand binding."

No contributions or inclusions by CBBAG *founding-member Glenn, though the catalogue and exhibition are "dedicated to the memory of Hart Massey (1918–97) for his support of and contribution to the craft community in Canada and his support of the Guild's Art of the Book exhibitions". Glenn had designed and handprinted a business card for Hart in 1980, three years prior to the formation of* CBBAG.

36 **INK | PAPER | LEAD, | BOARD | LEATHER | THREAD | An exhibition of hand-printed books | and fine bindings by | Wesley W. Bates | Reg Beatty, Stan Bevington | Margaret Lock, David Moyer | William Rueter, Alan Stein | Don Taylor, George Walker | Shaunie and Brian Young | | The Loving Society of Letterpress Printers | and The Binders of Infinite Love**

72pp perfectbound with Japanese endleaves in offset card covers (18 January 2002); 222 × 140 × 6 mm. An illustrated catalogue for an exhibition held at The Canada Trust Exhibition Gallery, Toronto Reference Library 19 January – 17 March 2002, with Introduction by Anne Sutherland (pp 7–11) and account of the Society by Margaret Lock (13–8). Exhibition venues included the W. D. Jordan Special Collections & Music Library at Queen's University, Kingston (22 March – 30 April) and the Macdonald Stewart Art Centre in Guelph (16 January – 16 March 2003). Dedicated to the memory of Marilyn Rueter (1944–96) and Bill Poole (1923–2001), with gratitude to David Kotin and Anne Sutherland of the Special Collections Centre at the Toronto Public Library for hosting the event.

COPYRIGHT PAGE "ISBN 0-9689798-0-7 | … | Published by The Loving Society of Letterpress Printers and The Binders of Infinite Love. | Copies of this catalogue are available from CBBAG, 176 John Street, suite 309, Toronto, | Ontario M5T 1X5".

"COLOPHON | The catalogue was designed by Stan Bevington and printed [in colour] by Anthony Glenesk. | The text type is 10 point Cartier Book with Gothic #13 for display. The text paper is Somerset | Matt [*sic*]; the cover is Sandpiper, Oat. | Six hundred copies were printed and bound at the Coach House on bpNichol Lane, Toronto, | January 2002."

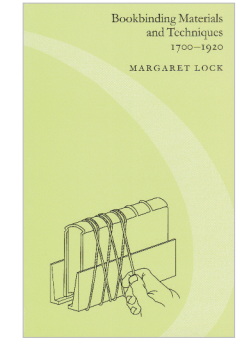
The sole reference to Glenn is found in his ex-wife and dromadaire copartner Anne Sutherland's Introduction, acknowledging his role as cofounder of The Devil's Artisan (p8). The catalogue was produced in two issues of 300 copies each (with the same ISBN*), the other bearing the imprint of the Toronto Public Library. There were also two states, the first with pages 16/7 misaligned. There were further as many as 50 extra sets of sheets reserved for hand-binding. This copy of the* CBBAG *variant includes the misaligned spread at 16/7 (second issue, first state).*

NOTE *that the title-page of this second issue was altered on my suggestion from that of the first issue* [*see* CA232], *dropping endline commas from the list of exhibitors' names.*

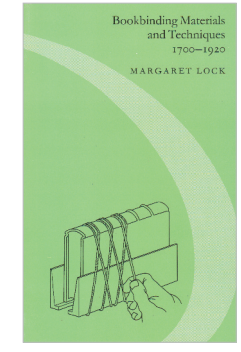
37 **the art of the book '03 | A juried exhibition of | members' work celebrating | the twentieth anniversary | of the Canadian Bookbinders | and Book Artists Guild. | Une exposition-concours | des oeuvres par les membres | en célébration du vingtième | anniversaire de la Guilde | Canadienne des relieurs et | des artistes du livre. | CANADIAN | BOOKBINDERS | AND | BOOK ARTISTS | GUILD**

96pp catalogue, perfectbound with Japanese endleaves in printed card covers; 221 × 149 × 6 mm. Bilingual exhibition catalogue produced September 2003 at Coach House Printing.

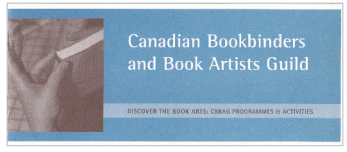
COPYRIGHT PAGE "ISBN 0-9680101-4-8 | CBBAG | 60 Atlantic Avenue, Suite 112, | Toronto, Ontario | M6K 1X9 | … | French translation: Express International Translations Inc. | Photography: Thomas Moore Photography | except for p.23, Brian F. Summers | Cover and interior design: Sharon Foster Design | Printing: Coach House Printing."
COLOPHON "This catalogue was typeset in Adobe Fairfield | which was designed by | Rudolph Růžička and issued in 1939. | Thomas Moore's slides were scanned by Stephen Krug. | The pages were output to film at 2450 dpi, | 175 line screen, and printed on 80 lb Sappi Opus Matt | by Coach House Printing, Toronto, | and were bound with somegami tetsu endpapers, | donated by The Japanese Paper Place, | in an edition of 540 copies. | Sixty copies were left unbound for hand binding."
Without contributions or inclusions by CBBAG founding-member Glenn. This first state (15 copies completed 3 September) bears the same wrong image on pages 59 and 65, which necessitated a reprint of signature D (the second state ultimately completed 10 September).



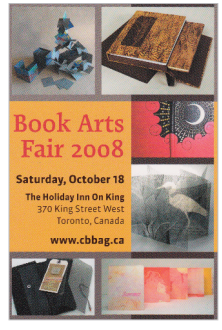
38 **Bookbinding Materials | and Techniques 1700–1920 | MARGARET LOCK | THE CANADIAN BOOKBINDERS | AND BOOK ARTISTS GUILD | Toronto • MMIII**
[160pp coated stock]: x, 150; perfectbound with black endleaves in printed card covers; 222 × 142 × 9 mm. First issue, in lime green covers with black Tweedweave endleaves, produced in 2003 at Coach House Printing in a bound edition of 500 copies, with another 400 sets of unbound sheets reserved for CBBAG workshops (and another 100 sets held in reserve). Published from 60 Atlantic Avenue, Suite 112, Toronto M6K 1X9; ISBN 0-9695091-9-7. The text is a revised and expanded version of the author's prized exhibition catalogue, *Two Centuries of Bookbinding: Materials and Techniques 1700–1900* (1991).
COLOPHON "This book was designed by Roy Nicol. | The text was typeset in 10.5/13 pt Monotype Garamond, and printed on 80 lb | Somerset Matte by Coach House Printing, Toronto in an edition of 1000 copies. | Four hundred copies were left unbound for use in the CBBAG Home Study Pro- | gramme."
Margaret Lock, proprietor with her husband, of the prestigious Locks' Press (Kingston, 1987–2013), combines a detailed history of bookbinding with extensive practical expertise, in an indispensable resource for novice and veteran alike.



39 **Bookbinding Materials | and Techniques 1700–1920 | MARGARET LOCK | THE CANADIAN BOOKBINDERS | AND BOOK ARTISTS GUILD | Toronto • MMIII**
[160pp coated stock]: x, 150; perfectbound with black endleaves in printed card covers; 222 × 141 × 9 mm. Second issue of 110 copies, original sheets in new emerald green covers with black bond endleaves, bound 19 December 2005 at Coach House. Published from 60 Atlantic Avenue, Suite 112, Toronto M6K 1X9; ISBN 0-9695091-9-7.
COLOPHON "This book was designed by Roy Nicol. | The text was typeset in 10.5/13 pt Monotype Garamond, and printed on 80 lb | Somerset Matte by Coach House Printing, Toronto in an edition of 1000 copies. | Four hundred copies were left unbound for use in the CBBAG Home Study Pro- | gramme."



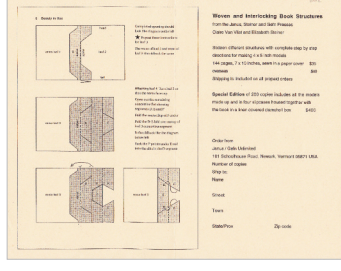
40 ONTARIO | **Craft** | THE NEWSLETTER | NUMBER 19 WINTER 2004
[16pp] issue stitched in self-covers; 293 × 228 mm. Edited by Sarah Mulholland, designed by Adams + Associations and published three times a year by the Ontario Crafts Council, Designers Walk, 170 Bedford Road suite 300, Toronto M5R 2K9. Includes a full-page illustrated review of the exhibition for *Art of the Book '03,* entitled 'Canadian Bookbinders and Book Artists Guild Celebrates Art of the Book '03' [p9].



41 **Canadian Bookbinders | and Book Artists Guild** | DISCOVER THE BOOK ARTS: CBBAG PROGRAMMES & ACTIVITIES [cover]
[8pp] landscape brochure stitched in self-covers; 95 × 226 mm. Includes an image with a selection of books from *The Art of the Book '03* [p2]. With Membership application laid in. Designed by Kathe Gray / electric pear and issued from CBBAG, 60 Atlantic Avenue suite 112, Toronto M6K 1X9 (416) 581-1071.
No involvement by nor reference to Glenn.

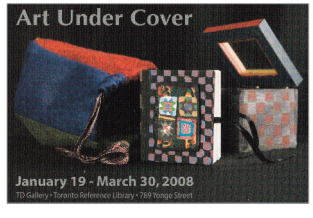
42 CBBAG | 35 MCCAUL ST | TORONTO M5T 1V7
Kraft envelope; 164 × 241 mm. With label addressed: "Glenn Goluska | Box 197, Station P | Toronto, Ontario | M5S 2S7". NOT DEPICTED.
No stamp or postmark.

43 **Book Arts | Fair 2008 | Saturday, October 18 | The Holiday Inn on King | 370 King Street West | Toronto, Canada | www.cbbag.ca**
Card; 152 × 101 mm. Held in King II on the second floor from 10:00 to 4:00. Coinciding with the Guild of Bookworkers 2008 conference on the 25th anniversary of The Canadian Bookbinders and Book Artists Guild.
Glenn didn't attend but Denise Lapointe was there overseeing the Éditions du Silence table for Pierre Filion.



RELATED

44 **Woven and Interlocking Book Structures | from the Janus, Steiner and Gefn Presses | Claire Van Vliet and Elizabeth Steiner**
Leaf; 216 × 278 mm. Landscape prospectus and order form for the 2002 book ($35) and boxed assemblage ($400), illustrating a sample page. Return address: Janus / Gefn Unlimited, 101 Schoolhouse Road, Newark, Vermont 05871.
Canadian-born Claire Van Vliet and her historic Janus Press in Newark, were warmly regarded by Glenn.



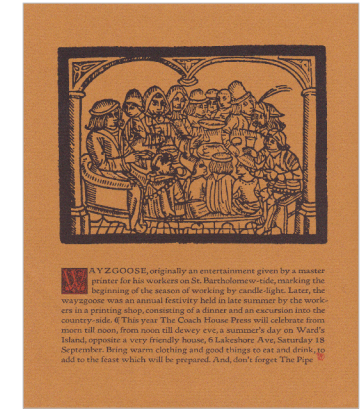
45 **Art Under Cover | January 19 – March 30, 2008 | TD Gallery • Toronto Reference Library • 789 Yonge Street**
Card; 98 × 149 mm. An exhibition organized in part, to introduce the new Altered Book Collection at the library. Cover image of *A Brief History of the Quilt* by Carol Schwartzott (1996: Lilliput Press).
Summoning Glenn's misgiving about being "lumped together with those who create burned, drowned, unopenable, or otherwise mutilated book objects".

COACH HOUSE WAYZGOOSE

COACH HOUSE PRESS inaugurated the first of their annual Wayzgoose gatherings, 18 September 1971 – which later spawned their 'Tournament to Play Quadrats', Friday 26 July 1974 (apart from the regular Thursday night Open House). Furthering the craft, Stan & Co also offered a twelve-week Printing & Graphic Arts Workshop (only $15).

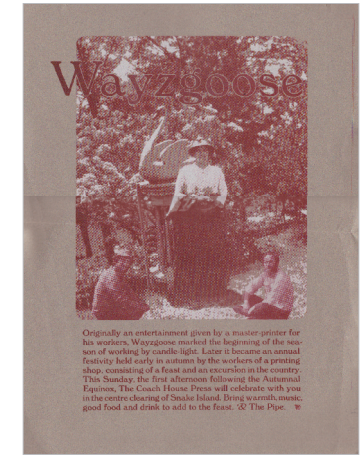
1 "WAYZGOOSE…"

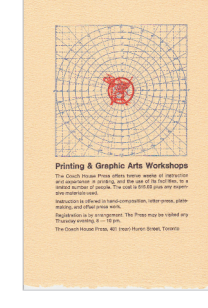
Sheet; 260 × 221 mm. Broadside handprinted red and black on tobacco Tweedweave with deckled fore-edge.
TEXT "WAYZGOOSE, originally an entertainment given by a master | printer for his workers on St. Bartholomew-tide, marking the | beginning of the season of working by candle-light. Later, the | wayzgoose was an annual festivity held in late summer by the work- | ers in a printing shop, consisting of a dinner and an excursion into the | country-side. This year The Coach House Press will celebrate from | morn till noon, from noon till dewey eve, a summer's day on Ward's | Island, opposite a very friendly house, 6 Lakeshore Ave [*chez* Rick/Simon], Saturday 18 | September [1971]. Bring warm clothing and good things to eat and drink, to | add to the feast which will be prepared. And, don't forget The Pipe".
St Bartholomew's Day is celebrated variously on the first day of the Coptic calendar (currently 11 September, or 29 August in Julian measure), 11 June (Eastern Orthodox insistency), and 24 August (Gregorian tradition). Having been flayed alive, he was [ir]*reverently* [?] *adopted by bookbinders as their patron saint. Rick recalls, "At the first feast, Cathy Daisey's husband Larry carried the lamb over his shoulder from the St Lawrence Market. We roasted it over hot stones in the pit we dug in the Ward's dunes marked by a carved post."*
The Coach House link to Toronto's creative Islander community was Victor Coleman who grew up there (not to mention his mother Margaret who regularly catered at the press). Employees and press collaborators resident on the Islands included Liz Amer, Margaret Coleman, Elizabeth Cunningham, Kathleen Doody, Leida Englar, Brad Harley, Gaye Jackson, Barbara Klunder, Rick/Simon, Michael Sowdon and Robert Sward, among others – or as Rick/Simon's annual public Island Phonebook *would list them (by first name), Barbara Klunder, Brad Harley, Elizabeth Cunningham, Gaye Jackson, Kathleen Doody, Leida Englar, Liz Amer, Margaret Coleman, Michael Sowdon, Rick/Simon and Robert Sward. Glenn stayed with friends on the Island on his return to Toronto in October 1974, though I haven't been able to determine who that was.*


WAYZGOOSE, originally an entertainment given by a master printer for his workers on St. Bartholomew-tide, marking the beginning of the season of working by candle-light. Later, the wayzgoose was an annual festivity held in late summer by the workers in a printing shop, consisting of a dinner and an excursion into the country-side. This year The Coach House Press will celebrate from morn till noon, from noon till dewey eve, a summer's day on Ward's Island, opposite a very friendly house, 6 Lakeshore Ave, Saturday 18 September. Bring warm clothing and good things to eat and drink, to add to the feast which will be prepared. And, don't forget The Pipe

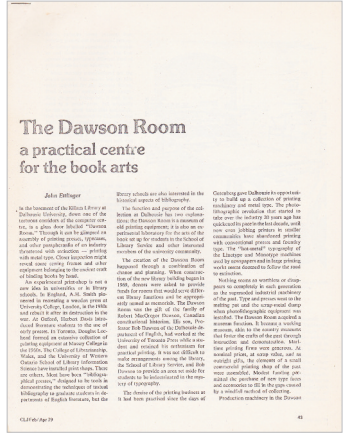
2 **Wayzgoose**

Sheet; 380 × 279 mm. Poster offset on the AB Dick, opaque white, wine and green on duplex grey stock by Rick/Simon; with a photo of Stan Bevington, Nelson Adams and 'Leida and the swan' on Ward's Island.
TEXT "Originally an entertainment given by a master-printer for | his workers, Wayzgoose marked the begin- ning of the sea- | son of working by candle-light. Later it became an annual | festivity held early in autumn by the workers of a printing | shop, consisting of a feast and an excursion in the country. | This Sunday, the first afternoon following the Autumnal | Equinox, The Coach House Press will celebrate with you | in the centre clearing of Snake Island. Bring warmth, music, | good food and drink to add to the feast. & The Pipe."
Undated but presumably the second annual Coach House Wayzgoose, 24 September 1972. Leida Englar would later design the official Toronto Island flag (with husband Jerry).

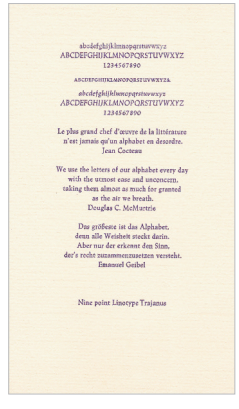




Coach House Wayzgoose 2009, captured from on high by Gary Mo


The Dawson Room
a practical centre
for the book arts

John Ettinger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Le plus grand chef d'œuvre de la littérature
n'est jamais qu'un alphabet en desordre.
Jean Cocteau

We use the letters of our alphabet every day
with the utmost ease and unconcern,
taking them almost as much for granted
as the air we breath.
Douglas C. McMurtrie

Das größeste ist das Alphabet,
denn alle Weisheit steckt darin.
Aber nur der erkennet den Sinn,
der's recht zusammensetzen versteht.
Emanuel Geibel

Nine point Linotype Trajanus

3 **Printing & Graphic Arts Workshops | … | The Coach House Press, 401 (rear) Huron Street, Toronto**
Flier; 224 × 151 mm. Undated notice handprinted blue, red and black on cream Byronic with deckle at foot.
TEXT "The Coach House Press offers twelve weeks of instruction | and experience in printing, and the use of its facilities, to a | limited number of people. The cost is $15.00 plus any expen- | sive materials used. | Instruction is offered in hand-composition, letter-press, plate- | making, and offset press work. | Registration is by arrangement. The Press may be visited any | Thursday evening, 8–10 pm."
Coach House resumed their annual Wayzgoose following the incorporation of Coach House Books in 1997.

GRIMSBY WAYZGOOSE

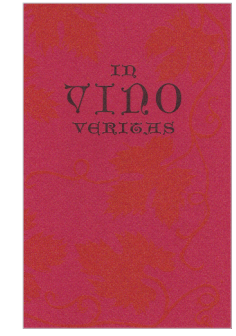
ESTABLISHED in 1975 as a committee of the Grimsby Public Library Board, the Grimsby Public Art Gallery (18 Carnegie Lane, Grimsby L3M 1Y1, 905-945-3246) continues to host the annual spring Wayzgoose initiated by Bill Poole as a two-day affair for the first two, thereafter a Saturday event (usually the last Saturday in April). *He conceived the event after visiting the fine press exhibition curated by David Kotin at the Fairview Area Branch of the North York Public Library in Willowdale, 21 March through 30 April 1977.*

ACCORDING to the 'Index of Wayzgoose Anthologies published by the Grimsby Public Art Gallery' compiled by Sue Globensky at The Cranky Press in Ottawa, Glenn only contributed to four: 1981, 1984, 1985 and 1987 (though there was also a fascicule produced at imprimerie dromadaire included in the 1983 anthology).

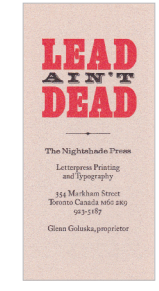
4 **TYPES | to they that | be of the Craft | are as Things that | be Alive, and he is an | ill Worker that handleth | them not gently & with | REVERENCE**
Sheet; 660 × 380 mm. Poster handset in woodtype handprinted black, blue and silver on muscatel Multicolor.
COLOPHON "This poster is printed almost entirely from 'antique' wood type & wood border. | He is an ill worker indeed that would condemn such types to an | untimely death as wall-plaques and coffee-tables. | 100 copies printed in April of 1979 | imprimerie dromadaire".
The first Grimsby Wayzgoose was held 28/9 April 1979. Among the dromadaire imprints exhibited by Anne and Glenn was their newest broadside, produced for the event.

5 **'The Dawson Room | a practical centre | for the book arts' | John Ettinger**
Six leaves printed recto, stapled upper left; 280 × 215 mm. A photocopied article foliated 43–8, from the February–April 1979 issue of CLJ [Canadian Library Journal V36 N1/2], with five photos by Eric Cameron. Reproduced presumably by Bob Dawson for free dissemination at the first Grimsby Wayzgoose. Presenting the history and description of the newly-established "museum" and non-commercial "experimental printing laboratory" underwritten by the family of Canadian constitutional historian, Robert MacGregor Dawson (through the efforts of his inkstained son, Dalhousie English prof, Bob Dawson).
The first Dawson Room imprint was a Keepsake printed by visitors (14 April 1978), on the newly-completed 17th-century replica wooden press (which took Bob more than a year to build).

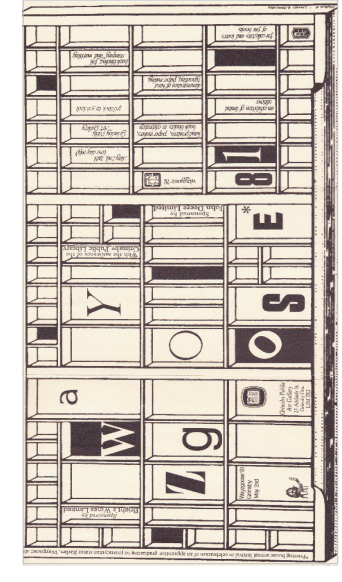
6 **Nine point Linotype Trajanus [at foot]**
Leaf; 172 × 104 mm. Specimen sheet handprinted black on cream Strathmore, without date or imprint.
Includes quotes by Douglas C. McMurtrie; Emanuel Geibel (in German); and Jean Cocteau (in French) – his celebrated comment that the greatest literary masterwork was no more than an alphabet in disorder, which Glenn employed as the title of another type specimen (1981). As Anne and Glenn had only recently bought their first home in Toronto in October 1979 (354 Markham Street), Glenn was likely too preoccupied the next few months setting up his workshop – including the new linotype machine – to produce anything substantial for the second Grimsby Wayzgoose (held 3/4 May 1980). Their 1979 Christmas card had been a facsimile 18th-century woodcut Lubok (engraved) lacking type, possibly produced by Glenn at Coach House. In his Massey College list, he includes only three items for the year they moved (which was also when his father died, 10 August 1979), the last of which is Linotype Trajanus. *Question marks after this entry however lead me to wonder whether it may not in fact have been produced on Markham once the linotype was up and running, early enough in 1980 for Wayzgoose. The text of the first item listed for 1980,* Nineteenth Century Russian Printing Types *(produced in June), is notably also set in Linotype Trajanus.*



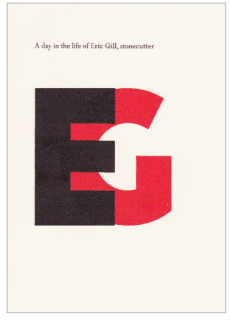
7 **Wayzgoose '81 | Grimsby | May 2nd | Grimsby Public | Art Gallery | 25 Adelaide St. | Grimsby Ont. | L3M 1X2**
Sheet; 225 × 441 mm. Broadside implementing the pattern of a type-case, designed by Oksana R. at Smart & Associates in Toronto and offset black on cream Byronic (recto). Sponsors include Bright Wines Limited and John Deere Limited (don't drink and plow..).

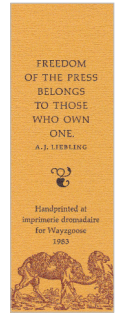


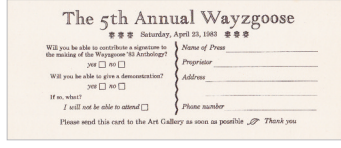
8 **In | Vino | Veritas | A Typographic Celebration | in Bottles and Goblets | of Wine and Drink | Wayzgoose 81 | Grimsby | A | B | C | D | E | F | G | imprimerie dromadaire**
[8pp] pamphlet sewn in letterpress card covers; 219 × 140 mm. Cover and title-page printed purple and black. COLOPHON "Designed, composed, printed and bottled at imprimerie dromadaire, Toronto, in February of 1981. Composed in Linotype Caslon 137, Falcon, and Trajanus, with Missal Initials on the title page. Two hundred copies have been printed, of which the first seventy-five are reserved for inclusion in The Wayzgoose Anthology, 1981. The sources of the texts and their fanciful forms are: 1.'The Song of the Decanter', anonymous, from *A Whimsey Anthology,* edited by Carolyn Wells, New York, 1963; 2. Proverbs XXIII: 29–32, also from *A Whimsey Anthology;* 3–4. Bottle and glass by Panard (d. 1765), as reproduced in *Œuvres choisies,* Armand Gouffe, Paris, 1803; & 5–6. Bottle & glass by Pierre Capelle, from *Contes, anecdotes, chansons et poésies diverses de Capelle, fondateur sociétaire du Caveau moderne,* Paris, 1818. *Rions, aimons, buvons, et imprimons!* ["Laugh, love, swill and make a lasting impression!"] imprimerie dromadaire".
Issued for the third Grimsby Wayzgoose, 2 May 1981 (the first one-day event). Glenn had also produced a new business card for his new commercial arm, The Nightshade Press. Included in the first anthology.



9 **LEAD | AIN'T | DEAD | The Nightshade Press | … | PO Box 197, Station P | … | Glenn Goluska, proprietor**
Card; 164 × 77 mm. Business card with mailing address, handset in Egyptian, Egyptian Bold, Egyptian Extended Shaded and Falcon, handprinted red and black on grey card shortly after the move to Markham.







Wesley W. Bates, The Open Type Drawer (aka The Printer) engraved for the 1985 Grimsby Wayzgoose

10 **A day in the life of Eric Gill, stonecutter | EG [two-colour woodtype monogram]**
[4pp] leaflet handprinted red and black on cream Mohawk Superfine; 190 × 133 mm.
COLOPHON "This extract from *The Necessity of Belief* is hand- | set in 14pt Perpetua & printed on Mohawk | Superfine. Five hundred copies have been | printed to celebrate the 100th anniversary of | the birth of Eric Gill, born 22 February 1882. | Designed, composed, and printed at | imprimerie dromadaire, February 1982."
Consumed with commissions, this was the only recent dromadaire imprint Glenn had available at the time of the fourth Grimsby Wayzgoose (1 May 1982), though it's also likely that he exhibited copies of the Grand Union Press prospectus, printed April 1981 (according to his Massey College list). The Gill leaflet was intended as an insert to The Devil's Artisan Number Seven (dated 1981) which may have been delayed until early 1982 to accommodate the centenary imprint. As the cover of the issue was printed by Bill Poole, its presence at Wayzgoose was likely focal.

11 **THE | OPERA | AIN'T OVER | TILL THE | FAT | LADY | SINGS! | [dromedary ornament]**
Sheet; 503 × 274 mm. Poster handset in seven varieties of woodtype, Beaumarchais and Extended Clarendon Shaded, hand-printed red and black on yellow Mayfair in an edition of 100 copies.
Featured at the fifth Grimsby Wayzgoose along with the following bookmark. Among older dromadaire fare, Anne and Glenn also displayed their recent folio, The Topography of Typography *by Eliezer Lissitzky (January 1983).*

12 **FREEDOM | OF THE PRESS | BELONGS | TO THOSE | WHO OWN | ONE. | A. J. LIEBLING**
Bookmark; 145 × 51 mm. Set in Aldus, handprinted black and brown on mustard Byronic, April 1983.
COLOPHON "Handprinted at imprimerie dromadaire for Wayzgoose 1983 [followed by a Bactrian camel cut]".
The fifth Grimsby Wayzgoose was held Saturday 23 April 1983.

13 **Bedevilled Artisan [Elizabeth Forrest]**
Leaflet? Included as a fascicule in the third Wayzgoose anthology. LACKING.
COLOPHON "Relief cuts conceived & printed for Wayzgoose '83 at imprimerie dromadaire by Liz Forrest".
Details from Sue Globensky's Wayzgoose Anthology Database (http://www.thecrankypress.ca/wayzgoose-index-2/).

14 **The 5th Annual Wayzgoose | Saturday, April 23, 1983**
Card; 89 × 208 mm. Handprinted black on white card. Inviting contributions to the Wayzgoose '83 Anthology.

15 **ABCD | EFGHI | JKLM | NOPQ | RSTU | VWX | Y | Z**
Sheet; 439 × 326 mm. Poster handset in Cheltenham Bold handprinted navy and blind on light grey cardstock (presumably by Bill Poole), with interlineations in red: "Lyndsay | Dobson | wishes | you | A | Happy | New Year". The inked "Y" is the last letter in the blindstamped word "HAPPY" a sentiment completed on the last line with "'84!" also stamped blind.

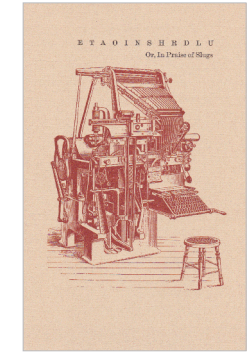
16 **COME TO | Wayzgoose '84 | in Grimsby | on SATURDAY APRIL 14 | MEET…**
Sheet; 456 × 158 mm poster. First issue, handprinted black on tan Krash paper; with a turned letter "o" and unintended space in the last line, and the words "MEET" and "SEE" transposed. Printed presumably by Bill Poole at the Poole Hall Press.
The sixth annual celebration was sponsored by Brights Wines Limited.

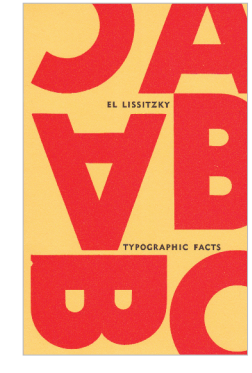
17 COME TO | **Wayzgoose '84 | in Grimsby | on** SATURDAY APRIL 14 | MEET…
Sheet; 480 × 174 mm poster. Second issue (corrected), handprinted black on watermarked mustard Certificate Royale; with last line perfected, and the words "MEET" and "SEE" properly placed. Printed presumably by Bill Poole at the Poole Hall Press.
Also produced on newsprint; 480 × 198 mm.

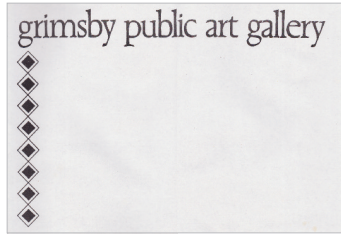
18 ETAOINSHRDLU | **Or, In Praise of Slugs: Being a brief compen- | dium of Linotype Lore & Legend, composed | in a variety of interesting Linotype faces on | the old Model 31 at Imprimerie Dromadaire | in celebration of the sixth annual Wayzgoose | held in Grimsby, Ontario on April 14 of 1984 | Imprimerie Dromadaire • Toronto • 1984**
[8pp] pamphlet sewn in camel-coloured card covers handprinted rusty brown and black; 216 × 140 mm. Reprinting texts from: an old Mergenthaler ad [p3]; D. B. Updike (1924) [4]; Pablo Neruda's 'Ode to Typography' [5]; the *Linotype Instruction Book* (1925) [6]; Otto J. Boutin's *A Catfish in the Bodoni* [*& Other Tales from the Golden Age of Tramp Printers*] [7]; handprinted black and rusty brown on off-white Mohawk Letterpress Text. COLOPHON "*Etaoin shrdlu* has been designed, composed, and printed | at imprimerie dromadaire, Toronto, in February of 1984. | Two hundred copies have been handprinted, of which the first 120 copies are reserved for inclusion in The Wayzgoose | Anthology, Grimsby, Ontario, 1984. | The paper is Mohawk Letterpress Text. The text has been | composed entirely on the Linotype, and the typefaces, in | order of appearance, are: | 12 pt DeVinne (Mergenthaler Linotype) | 12 pt Metromedium & Metrothin (WA Dwiggins) | 9 pt Juliana (S L Hartz) | 10 pt Falcon (WA Dwiggins) | 12 pt Electra (WA Dwiggins) | 9 pt Trump Medieval (Georg Trump) | 9 pt Trajanus (Warren Chappell) | This booklet is dedicated to all those who still belong to | the world where Linotypes stand right side up, casting type."
The second dromadaire inclusion in a Wayzgoose anthology (the fourth), collecting 21 signatures comprising 176 pages plus a folio of eight prints (230 × 150 mm); produced in an edition of 120 copies handbound in grey cloth by John Van Huizen.

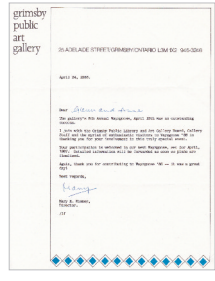
19 **Wayzgoose '85 | in Grimsby | … | Sat. April 20 | … |** GRIMSBY PUBLIC | ART GALLERY **| at the corner of Adelaide and Ontario Streets in Grimsby**
Sheet; 458 × 182 mm poster. First issue, handprinted black on newsprint without the terminal two lines of acknowledgements. Presumably printed by Bill Poole at the Poole Hall Press.
The seventh annual celebration was sponsored by Brights Wines Limited.

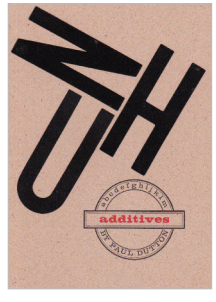
20 **Wayzgoose '85 | in Grimsby | … | Sat. April 20 | … |** GRIMSBY PUBLIC | ART GALLERY **| at the corner of Adelaide and Ontario Streets in Grimsby. | The Grimsby Public Art Gallery is supported by | The Town of Grimsby, Ministry of Citizenship and Culture, & Ontario Arts Council**
Sheet; 411 × 183 mm poster. Second issue, handprinted black on newsprint with the terminal two lines of acknowledgements. Presumably printed by Bill Poole at the Poole Hall Press.

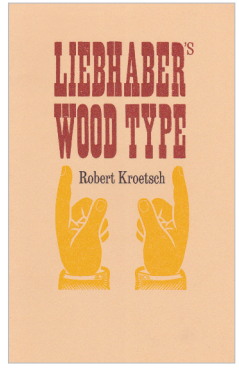












21 EL | L | ISSI | T | ZKY | YPOGRAPHIC FACTS | **imprimerie dromadaire | I**
[8pp] pamphlet sewn in yellow card covers handprinted red and black; 216 × 140 mm. Handprinted red (wood type) and black (text) on Mohawk Letterpress Text. One of 65 copies in printed card covers (24 April 1985).
NOTE that the "T" in the author's surname doubles as the initial letter in the title; while the terminal "I" is intended as a line, though part of the same wood display font as the initials "L" and "T" on the title-page.
COLOPHON "**Typographic Facts** was first published | in 1925. This edition has been designed, | composed, and printed at imprimerie | dromadaire, Toronto, February 1985. | Two hundred copies have been printed, of which 135 are reserved for inclusion | in the Wayzgoose Anthology, Grimsby, | Ontario, 1985. | The typefaces are Metrothin & Metro- | black, designed by WA Dwiggins. The | paper is Mohawk Letterpress Text."
The first 135 copies were reserved for inclusion in the Wayzgoose '85 anthology (the fifth). Glenn and Anne may also have had a sample copy of Mayakovsky's Brooklyn Bridge *on display at the event, though the copy displayed in the window of my shop that April had been assembled before the imprint was added to the title-page.*

22 **grimsby public art gallery**
Sheet; 277 × 419 mm. Wayzgoose dinner placemat printed offset on white bond.

23 **Wayzgoose '86 | Grimsby Public Art Gallery | 25 Adelaide Street | Grimsby, Ontario L3M 1X2**
Card handprinted rust-brown by Bill Poole on cream cardstock; 212 × 98 mm. An 'invitation to display at the Fair' return-card for the 8th Annual Wayzgoose, Saturday 19 April 1986 (unmarked).

24 **Paul Dutton | additives | imprimerie dromadaire**
[36pp] sewn in two signatures and glued with red double-endleaves in raw card covers handprinted red and black with three black fixative letters; 178 × 127 × 4 mm.
COLOPHON "Designed, typeset, & printed at | imprimerie dromadaire, Toronto, | in April of 1988. | The types are Clarendon Book | and a variety of wood types, | printed by hand on Nideggen. | The edition is limited to 100 | copies, signed & numbered by | the author. | The author wishes to thank The | Canada Council, whose support | provided time for the creation of | this work. | [21/100, blue ink by hand] | [signed in blue ink]".
With the author's explanatory note on a laid-in leaf (rear) handprinted black on camel-coloured Multicolor: "note | An additive is a substance that, | when added in small quantities | to another substance, changes | that second substance to some- | thing else. This work, a poetic | Abecedary, treats the letters of | the alphabet as additives, alter- | ing individual words with single | letters that create second words | bearing slightly altered relation- | ships to the title-words of the | one-become-two-word poems."
While the edition was eventually completed over time, Glenn had a handful of copies finished to unveil at Wayzgoose. The dromadaire season's greeting for 1985/6, Stella Flammarum: An Ode to Halley's Comet *by William Wilfred Campbell, was also featured, as the day of the previous appearance of the comet (12/3 April 1910) was only a week before that of the fair (19 April).*

25 **"Dear Glenn and Anne…"**
Leaf; 279 × 215 mm. Formal signed typed letter from Director Mary Misner on two-colour Grimsby Public Art Gallery letterhead (dated 24 April 1986), thanking them for participating in the Gallery's 8th Annual Wayzgoose on 19 April.

26 **Computer | Free Zone**
[2pp] leaf; 183 × 127 mm. Small broadsheet with imprint verso (dated 1987). First printing, set in Univers and Palatino, handprinted red and black on yellow card for the ninth annual Grimsby Wayzgoose (25 April 1987) in an undisclosed edition between 200 and 250 copies.

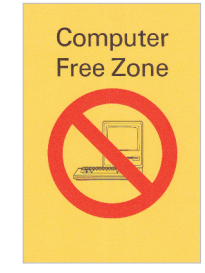
27 **LIEBHABER'S | WOOD TYPE | [interlined with] ROBERT KROETSCH | imprimerie dromadaire toronto march 1987**
[12pp] pamphlet sewn in letterpress card covers; 224 × 142 mm. Handprinted yellow, brown and black on Mohawk Letterpress Text in an edition of 220 copies.
COLOPHON "Designed and printed at imprimerie dromadaire, | Toronto, in an edition of 200 copies, March 1987. | The typefaces are Linotype Electra & wood type, | printed by hand on Mohawk Letterpress Text. | The text is taken from *What the Crow Said,* first | published in 1978 by General Publishing Co. Ltd. | and reprinted here with the kind permission of | the author."
A note in my copy identifies it as one of 85 bound from an actual edition of 220 (the other 135 having been reserved for the 1987 Wayzgoose Anthology).

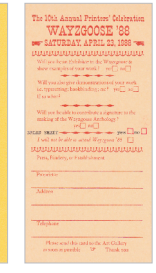
28 **imprimerie dromadaire**
Black Canadian-made Dinar t-shirt screened white; polyester-cotton blend (CA 04916). Produced April 1987, in a total edition of 24 shirts in adult medium and small sizes, in time for the ninth annual Grimsby Wayzgoose (25 April 1987).
Glenn's retrospective Massey College note records that 30 copies were done, however I helped with the dromadaire table in Grimsby and recorded the limitation at the time. I vaguely recall Glenn later mentioning a second printing of this shirt, but can't remember when.

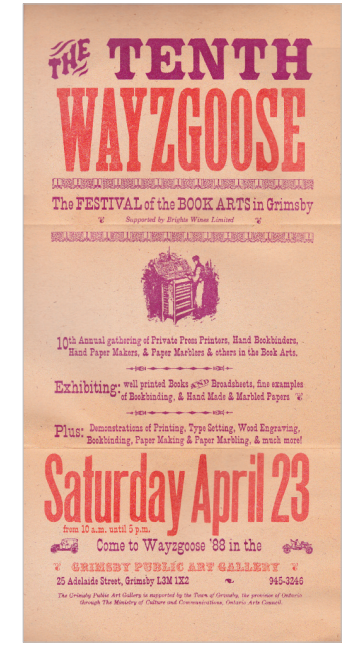
29 **Eric G.**
Red Canadian-made Dinar t-shirt screened black; polyester-cotton blend (CA 04918). Adult Medium size. Produced in an edition of 24 shirts, April 1987, in time for Wayzgoose 9.
This year was also Glenn's first opportunity to exhibit before the brethren eight of the nine Letters Reading Series broadsides and the Livres, Libres! *poster (May 1986).*

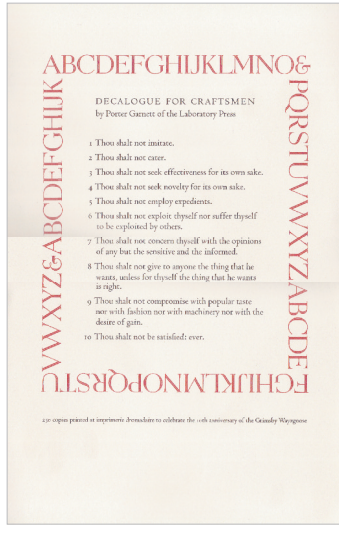
30 **The 10th Annual Printers' Celebration | WAYZGOOSE '88 | SATURDAY, APRIL 23, 1988**
Card; 197 × 97 mm. Exhibitor's reply-card handprinted red and black by Bill Poole. The Fair was held on St George's Day 372 years after the death of William Shakspere.
EX LIBRIS *Glenn Goluska.*

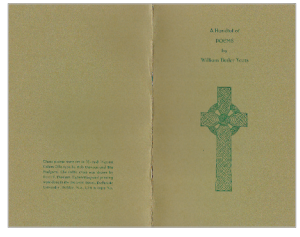
31 **THE TENTH | WAYZGOOSE | The FESTIVAL of the BOOK ARTS in Grimsby**
Sheet; 395 × 203 mm. Poster announcement designed and set in woodtype, Gothic Special, PT Barnum, Saddlery Regular and Century Schoolbook Italic, handprinted red and mauve on newsprint. The Festival was held Saturday 23 April 1988 at the Grimsby Public Art Gallery, 25 Adelaide Street, Grimsby L3M 1X2.
Presumably printed by Bill Poole at The Poole Hall Press.

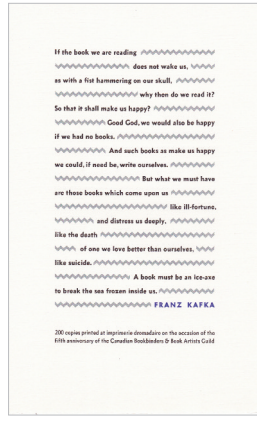












32 **THE TENTH | WAYZGOOSE | The FESTIVAL of the BOOK ARTS in Grimsby**
Sheet; 395 × 220 mm. Poster announcement designed and set in woodtype, Gothic Special, PT Barnum, Saddlery Regular and Century Schoolbook Italic, handprinted red and mauve on newsprint. NOT DEPICTED.
A narrower issue (203 mm) was included in The Devil's Artisan 21 (fall 1987). Also produced on the uncoated face of duplex white stock; 402 × 221 mm.

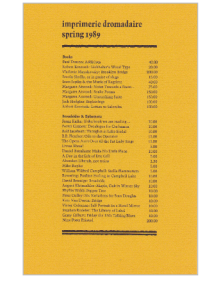
33 **DECALOGUE FOR CRAFTSMEN | by Porter Garnett of the Laboratory Press**
Sheet; 457 × 317 mm. Broadside set in Centaur and Egmont Inline Capitals, handprinted wine and black on cream stock (April).
COLOPHON "250 copies printed at imprimerie dromadaire to celebrate the tenth anniversary of the Grimsby Wayzgoose".
About 150 copies were reserved for Wayzgoose, 23 April 1988.

34 **A Handful of | POEMS | by | William Butler Yeats [cover]**
[4pp] pamphlet stitched in letterpress card covers; 216 × 140 mm. Seven poems by Yeats handprinted green on white book stock in an undated, undisclosed edition of 100 copies.
COLOPHON "These poems were set in 10- and 14-point | Colum Cille type by Bob Dawson and Ria | Hodgson. The Celtic cross was drawn by | Peter F. Dawson. Typesetting and printing | were done in the Dawson Room, Dalhousie | University, Halifax, N.S. This is copy No. [unnumbered]".
Acquired at the tenth annual Wayzgoose, 23 April 1988 (while helping Glenn with the dromadaire table). According to Bob, he also printed 135 copies of the leaflet for inclusion in the eighth Wayzgoose anthology. One of only a handful of commercially available books and pamphlets with the Dawson Room imprint.

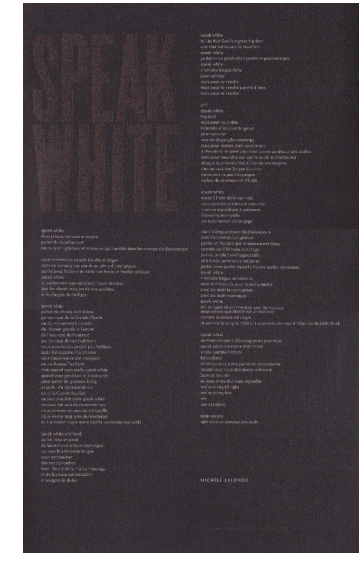
35 **"If the book we are reading…" | … | FRANZ KAFKA**
Sheet; 294 × 183 mm. Broadside machineset in Metroblack No 2, handprinted black and silver on white wavy-laid mouldmade Zerkall with deckle at foot. Corrected third state with proper comma after "us" (line 2) and a period after "books" (line 7). An issue of 125 copies thus of which about 75 went to CBBAG (from a total edition ultimately about 250).
COLOPHON "200 copies printed at imprimerie dromadaire on the occasion of the | fifth anniversary of the Canadian Bookbinders & Book Artists Guild".
To celebrate its fifth anniversary, CBBAG (established 11 May 1983) premiered its first travelling Art of the Book exhibition at the Craft Gallery in Toronto (curated by first CBBAG President Shelagh Smith and Susan Corrigan). Two earlier states of the broadside were produced May 1988 (100 and 25 copies respectively) prior to this corrected issue, completed 6 September 1988. First exhibited at Wayzgoose, 29 April 1989.

36 **imprimerie dromadaire | spring 1989**
Leaf; 240 × 154 mm. Price list set in Trump Mediæval (with lining figures) and Trump Semibold Condensed (with oldstyle figures), handprinted black on mustard Tweedweave. Lists ten books (five of which are Grand Union or Salamander titles) and 20 broadsides and ephemera, together with *Nine Poets Printed* (priced $200).

37 **9 | NINE | poets | printed | George Bowering | David Bromige | Victor Coleman | Peter Culley | Gerry Gilbert | August Kleinzahler | Stephen Rodefer | Kate Van Dusen | Phyllis Webb | imprimerie dromadaire**
Black linen-covered board portfolio with three-colour handprinted cover label, upper Japanese-paper paste-down, and three overlapping flaps rear enclosing nine handprinted fascicules and two handprinted terminal leaves: title on BFK Rives, and colophon on Caress Text; 345 × 258 mm. The broadsides and colophon leaf are signed in pencil except for those by Bowering, Bromige and Rodefer (who signed in ink); while the original pencil numbers on Kate Van Dusen's broadside have been erased. The colophon leaf has been numbered by Glenn alongside his signature (17/60). Sixty copies were projected, with numbers 1–11 intended for contributors and 12–60 for sale, however production problems with the portfolio itself, initially led to only a handful of copies being assembled before Glenn's move to Montreal.
While three copies were prepared for the 1989 Toronto Antiquarian Book Fair (12 May) only a sample was ready for Wayzgoose 11 (29 April 1989).



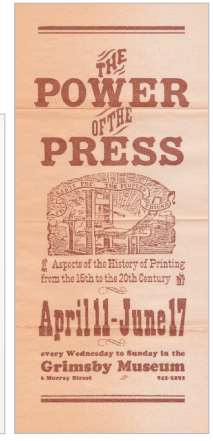
38 **SPEAK | WHITE | ... | MICHÈLE LALONDE**
Sheet; 481 × 330 mm. Broadside handset in woodtype and Metroblack No 2 (with alternate characters), handprinted silver and red-black in two columns on black Canson in an edition of 50 unnumbered copies, 20 April 1990 (sans imprint). Completed a day before the 12th annual Wayzgoose in Grimsby. This setting omits the "e" in "toute" (line 21) and adds an accent on the "e" in "Viet" (line 76), while reducing the 13 original divisions of the text to ten.
COLOPHON "cinquante exemplaires toronto le 20 avril 1990" (in red-black).
Honouring the author in the hub of Anglo chauvinism, Glenn joined Raymond Souster who thirty years earlier had invited Michèle Lalonde to read (together with Gilles Hénault) in his third Contact Poetry Reading Series (26 March 1960). One of the defining poems of Canadian literature and iconic Québec-Libre anthem of the late 60s; written in 1968 shortly after President Charles de Gaulle fanned the sparks of sovereignty before a large crowd in Montréal, with "Vive le Québec libre!"; declaimed by the author in an indelibly rousing performance at the historic Nuit de la Poésie (27 March 1970) and published immediately after with English translation by Doug Jones, in Ellipse 3 (spring 1970). Initially issued separately as a broadsheet by Les Editions de l'Hexagone (spring 1974):
"nous savons que liberté est un mot noir [*we know that liberty is a black word*]*."*

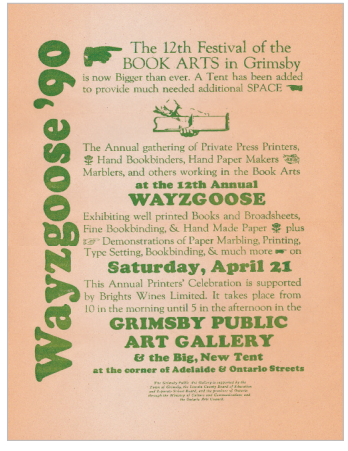


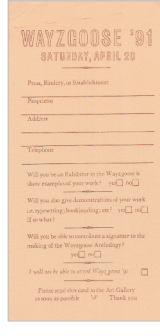
39 **Wayzgoose '90 | THE | Saturday | MORNING | Press | Severn bridge**
Sheet; 530 × 375 mm. Shingle set in four wood typefaces handprinted black on newsprint for an exhibitor's table at the 12th annual Grimsby Wayzgoose. NOT DEPICTED.
Presumably printed by Bill Poole at The Poole Hall Press in Grimsby.

40 **Wayzgoose '90 | THE | Velvet Road | Press | Stouffville**
Sheet; 514 × 375 mm. Shingle set in three wood typefaces handprinted black on newsprint for an exhibitor's table at the 12th annual Grimsby Wayzgoose. NOT DEPICTED.

41 **Wayzgoose '90 | Pickle | Press | Toronto**
Sheet; 464 × 379 mm. Shingle set in two wood typefaces handprinted black on newsprint for an exhibitor's table at the 12th annual Grimsby Wayzgoose. NOT DEPICTED.







42 **Wayzgoose '90 | PAT | Allingham | Studio | Stayner**
Sheet; 443 × 386 mm. Shingle set in three wood typefaces handprinted black on newsprint for an exhibitor's table at the 12th annual Grimsby Wayzgoose. NOT DEPICTED.

43 **SPRING 1990 | Recent | Arrivals | & OTHER NEWS | Lyndsay Dobson Books | P.O. Box 285 Grimsby, Ontario L3M 4G5**
[20pp] catalogue, sewn in letterpress card covers with inner lip at foot of either cover; 284 × 118 mm. Handprinted green and brown and enclosing within cover pockets: [1] a letterpress return postcard; [2] two letterpress posters (see below); and [3] a Zigzag Press keepsake.
COVER TEXT "FINALLY | IT'S SPRING | This is the SPRING 1990 Issue of | RECENT ARRIVALS | & OTHER NEWS | from | LYNDSAY DOBSON BOOKS".
COLOPHON "The Spring – 1990 issue was printed in an | edition of two hundred & twenty and this | is number [60, in black ink]. | Handset types & ornaments were impressed | on Noranda Manilla using a 10×15 | Chandler & Price."
*Enclosed in a letterpress manila business envelope (128 × 289 mm) addressed to Letters at 452 Queen St W, over-stickered "*LETTERS BOOKSHOP 90–5 | 77 FLORENCE ST #104 | TORONTO, ONT | M6K 1P4*" (with postmark blurred). Offsetting to cover from acidic enclosures.*

44 **The 12th Festival of the | BOOK ARTS in Grimsby | is now Bigger than ever. A Tent has been added | to provide much needed additional SPACE | Wayzgoose '90**
Sheet; 355 × 251 mm. Poster handprinted evergreen on newsprint, presumably by Bill Poole at his Poole Hall Press. Issued with three folds across, inside the cover of the contemporaneous Lyndsay Dobson catalogue (within a pocket captioned "INSERTS"). This was the last Grimsby Wayzgoose Glenn attended before permanently departing for Montréal – the broadside he printed for the event, reprising the most indelible political poem in our history, *Speak White* by Michèle Lalonde (which put the demeaning ghost of a domineering tongue conclusively on notice). A broadside which further sustained a faint but distinct echo of Glenn not only giving Toronto but English Canada his notice.
This was the last year that I helped with the dromadaire table at Wayzgoose (though I've been unable to find my nametag for the event).

45 **THE | POWER | OF THE | PRESS | Aspects of the History of Printing | from the 15th to the 20th Century | April 11 – June 17 | every Wednesday to Sunday in the | Grimsby Museum | 6 Murray Street 945-5292**
Sheet; 383 × 175 mm. Poster handprinted brown on newsprint, presumably by Bill Poole at his Poole Hall Press. Issued with three folds across, inside the cover of the contemporaneous Lyndsay Dobson catalogue (within a pocket captioned "INSERTS").
Although Glenn doesn't expressly include this exhibition among his selected group shows, his third entry in this category of his CV *(though it specifically refers to Wayzgoose at Grimsby from 1979 onward), leaves the possibility open, as the exhibition was mounted to coincide with Wayzgoose 12.*

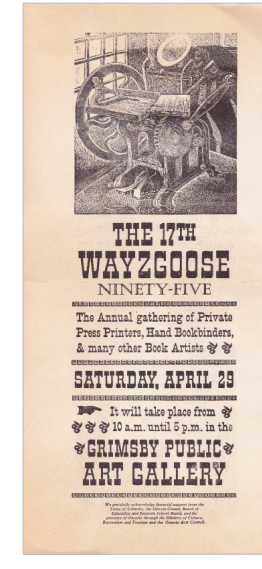
46 **WAYZGOOSE '91 | SATURDAY, APRIL 20**
Card; 203 × 100 mm. Exhibitor's reply-card for the 13th annual Grimsby Wayzgoose, handprinted brown on mustard cardstock, by Bill Poole.
EX LIBRIS *Glenn Goluska.*

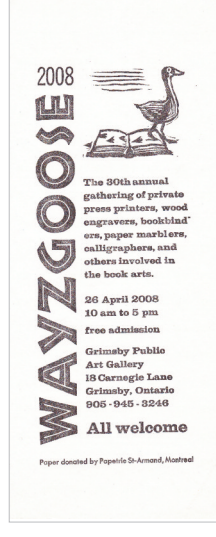
47 **Wayzgoose | NINETY-TWO | THE 14TH ANNUAL GATHERING OF | Private | Press | PRINTERS | HAND | BOOKBINDERS | PAPER MAKERS AND MARBLERS | & OTHERS IN THE BOOK ARTS | Saturday April 25 | … | The paper for this Broadsheet was donated by Noranda Forest Recycled Papers**
Sheet; 506 × 193 mm poster. Handprinted black on light grey stock by Bill Poole at the Poole Hall Press. With woodcut illustration by GPD, presumably the printer's grandchild (child of Lindsay Janette Poole and artist-printmaker Michael Dobson).
Glenn's attendance is uncertain.

48 **THE 17TH | WAYZGOOSE | NINETY-FIVE | … | SATURDAY, APRIL 29**
Sheet; 563 × 200 mm poster. Handprinted black on newsprint by Bill Poole at the Poole Hall Press.
Glenn's attendance is uncertain.

49 **wayzgoose | 1997 | … | SATURDAY | April 26**
Sheet; 558 × 203 mm poster. Handprinted black on newsprint by Bill Poole at the Poole Hall Press.
The 19th annual fair is now sponsored by Anstey Book Binding Inc. and Stoney Ridge Cellars. Not sure if Glenn attended any further fairs.

50 **WAYZGOOSE 2008**
Leaf; 280 × 115 mm. Flier set in Neuland Inline, Clarendon, News Gothic Condensed and Futura, handprinted on mouldmade paper donated by Papeterie St-Armand, Montreal (the owners of which, David Carruthers and his wife Denise Lapointe, were at the time, tenants of Glenn's on rue Sir-Georges-Étienne-Cartier). The 30th annual event at Grimsby Public Art Gallery, 18 Carnegie Lane, Grimsby, 26 April 2008.
Possibly designed and printed by Glenn (though the impression is uncharacteristically heavy). Continuing on, the 41st annual Grimsby Wayzgoose was held 27 April 2019.



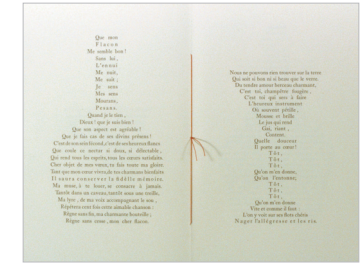


WAYZGOOSE ANTHOLOGIES

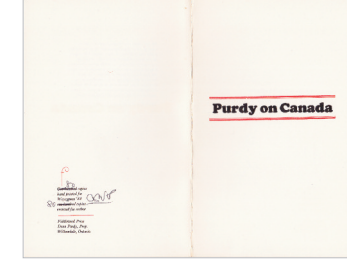
51 **Wayzgoose '81 Anthology: A collection of signatures produced by Private Press Printers & bound by Hand Bookbinders taking part in Wayzgoose '81 held in the Grimsby Public Art Gallery on Saturday, May 2, 1981**
Nine fascicules handbound by John Van Huizen in an edition of 75 copies. LACKING.
[1] title-page printed by John Jackson, Robert Murray, William Poole and George Walker: "This introductory signature, in an edition of seventy-five, is the contribution of the Grimsby Public Art Gallery. The types are handset Goudy Medium roman and italic & Hadriano. They were impressed, by Michael Dobson, on Mayfair Antique Text Gold using a 12 × 18 Albion. The Frontispiece was reproduced by offset lithography in the Printing Department of John Deere Limited."
[2] *The Vessel of the Spirit: Thoughts on book typography* by Christian Heinrich Kleukens: "'The Vessel of the Spirit' is an excerpt from 'Die Kunst Gutenbergs.' It was designed and printed by William Rueter at The Aliquando Press, Toronto, using Jessen and Menhart types; 75 copies were printed on the occasion of Wayzgoose 1981";
[3] *In Vino Veritas* (imprimerie dromadaire);
[4] *Here for Wayzgoose '81 are some little known facts about Horse Brasses:* "As the proprietors of the Poole Hall Press have more than a passing interest in the product of the Breweries, they chose to part the curtains on this bit of history. This signature was printed in an edition of seventy-five for Wayzgoose '81. The embossing was done directly from the Horse Brasses, in the collection of Poole Hall, using a No. 2 Vandercook proof press. The type is Century Schoolbook roman & italic which was printed on a 12 × 18 Albion. The paper is Byronic text";
[5] *Wayzgoose '81 as seen by May Langridge:* "All rights reserved. Printed by [John Langridge of] Langridge Productions – May & John Langridge, Props. at 34 Cornerbrook Drive, Don Mills, Ontario, Canada, M3A 1H6";
[6] *Last Bastion of Freedom in a troubled land, Collectively Apart The* [*sic*] *Private Printers Stand:* "A ditty for Wayzgoose '81. Lithographs, text, conceived & printed by Elizabeth Forrest. Type has been a mishmash of lead and wood handset and treadled on an antique Pearl. This has been a limited edition of 250 copies";
[7] *Purloined pronouncements on a private press : playfully presented to please and palliate pique & provoke:* "The letter killeth but the spirit maketh alive. The pronouncements were purloined from Roderick Cave's *The Private Press* and Will Ransom's article in *Books and Printing,* edited by Paul Bennett. This slender booklet was designed, set and printed in a variety of faces, in an edition of 100 copies: of which 75 are for inclusion in the first Wayzgoose Anthology the balance are for friends and lovers. Abraxas Press, 204 Stibbard Avenue, Toronto, Ontario M4P 2C3";
[8] *Carpe Diem:* "The Brandstead Press began publishing one-of-a-kind books in the late 1960s; its first edition book appeared in 1969. Most of its publications are intended to present the wood engravings by its jack-of-all-trades, Gerard Brender à Brandis. This signature was printed on handmade, all-rag paper with 'Libra' type and wood blocks in an edition of 75 copies for Wayzgoose 1981 & an additional 20 copies for private distribution";
[9] [untitled] "This edition of 75 for the 1981 Wayzgoose carries differing visions, enthusiasm and adventures. An edition of 16 for the individual OCAP contributors was also completed. The blocks, plates, stones, films, screens, templates, masks & types were prepared; the proofs pulled, folder paper made & all collated by the

students, graduates, staff, instructors of the Ontario College of Art, Printmaking – OCAP – 100 McCaul Street, Toronto – March 1981".

52 **Wayzgoose '84 Anthology: A collection of signatures produced by Private Press Printers & bound by Hand Bookbinders taking part in Wayzgoose '83 held in the Grimsby Public Art Gallery on Saturday, April 14, 1984**
Twenty-one fascicules handbound by John Van Huizen in an edition of 120 copies. LACKING.
[1] title-page printed by Jan Suk: "Wayzgoose '84 is the Sixth Annual gathering of Private Press Printers, Hand Bookbinders, Hand Paper Makers & many others interested in the Book Arts in Celebration. It was sponsored by Brights Wines Limited. It was Organized by the Grimsby Public Art Gallery. This introductory signature, in an edition of one hundred, is the contribution of the Grimsby Public Art Gallery. The Grimsby Public Art Gallery is supported by the Town of Grimsby, Ministry of Citizenship and Culture & Ontario Arts Council";
[2] *Poems* by Jayne Berland: "This selection of Jayne Berland's poems is the first book to be printed at the West Meadow Press. Two hundred copies have been printed, of which one hundred are for Wayzgoose 1984 and the rest for general distribution. The poems are set in Bodoni Bold, the cover in Times Roman and the paper is Rising Book Paper. The illustrations are original wood engravings by Wesley W. Bates. The copies are numbered and are signed by the author and illustrator. This is copy No. [ ]";
[3] *Purdy on Canada* two poems by Al Purdy [8pp]: "One hundred copies | hand printed for | Wayzgoose '84 | one hundred copies | reserved for the author | Fiddlehead Press | Donn Purdy, Prop. | Willowdale, Ontario";
NOTE *that in the author's copies Purdy has emended the number of copies of each issue in the colophon, to 80. Either the Purdy fascicule was thus only included in 80 copies of the anthology, or more likely the author was misled by his cousin Donn about the reserve. The author's copies (which remain unbound) have all been numbered and signed in blue ink inside the cover thus: "#42 of 80 | Al Purdy"* [*215 × 140 mm*], included in the archive;
[4] ETAOINSHRDLU *Or, In Praise of Slugs* (imprimerie dromadaire);
[5] *Being Five or Six* by Jim Rimmer: "This signature has been written and printed by Pie Tree Press specially for this edition of Wayzgoose '84. The paper is a kind of mulberry paper, obtained in this city's Chinatown. With the exception of the italics and opening display, this has been handset in the proprietory type of the Press. Named Juliana Old Style, this type has been designed, cut and cast by the Press & Foundry's printer, Jim Rimmer, who also cut the lino block illustrations. The printer is delighted that his new type's first use should be for inclusion in this book. Vancouver, BC. Pie Tree Press & Type Foundry, 1984";
[6] *Three Songs by Leo Smith: A Musical Anthology:* "Handset and privately printed for Wayzgoose '84 by the D'Kin Press in a limited edition of 120 copies from a hell-box collection of type and material. Pencil sketch by Donald Duncan";
[7] *Letterpress:* "A modern ornament creates textures far from flora. The experiments are from The New Laboratory Press, at Carnegie Mellon University, Pittsburgh, PA, 15213 USA, printed by Ed Fisher jr., designer, 1984";
[8] *Three Poems* by May Langridge: "These few pages are set in Palatino and embellished with various Monotype piece borders and limited to 150 copies imprinted on 55 pound Warren's No. 66 Antique stock on a Vandercook 15-21 proof press by R. J. Gettinby at Stouffville, Ontario, Canada 1984";

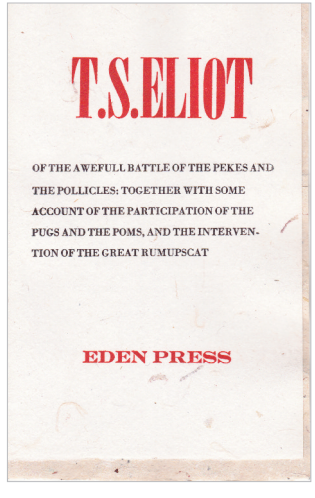


In Vino Veritas *central spread*



Etaoin Shrdlu *central spread*

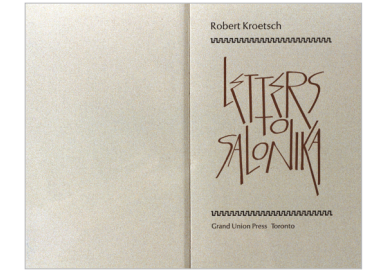
Glenn's cats



[9] *Three Country Wines: Recipes and labels as produced by R. MacG. Dawson:* "Printed in the Dawson Room, School of Library Service, Killam Library, Dalhousie University, Halifax, Nova Scotia. Two hundred and fifty copies have been printed, of which one hundred and twenty (numbered) are for Wayzgoose 1984 and the remainder for general distribution";
[10] *A Compilation of Some Lesser Known Printing Trade Terms:* "Typeset in Ludlow Goudy Light and printed [by Ted Staunton at Sherwood Letterpress, Surrey, BC] on a Challenge Gordon platen press, for the 'Wayzgoose Anthology,' 1984";
[11] *Symbiosis* by Catharine Parr Traill: "The printing of this excerpt from Catharine Parr Traill's 'Studies of Plant Life in Canada' is dedicated to Bill and Margaret Poole, who know so much about symbiosis. [Printed by Gerard Brender à Brandis at the] Brandstead Press, Carlisle, Ontario, 1984";
[12] *The Printer's Lady: Being a poem of doggerel verse and self-inflicted prose* by Hugh Walter Barclay: "Printed exclusively for the 1984 Wayzgoose Anthology in an edition of 125 copies, two of which were bound and given to special people. Printed with a treadle operated Chandler and Price press, using Caslon types";
[13] "It's clouds illusions I recall. I really don't know clouds at all" by Joni Mitchell: "Rogues' Hollow Press – quoting from *Joni Mitchell: Both Sides, Now* on paper handmade and printed [by Wendy Cain] at the Ontario College of Art, 1984. Rogues' Hollow Press, 67/120 [signed by artist]";
[14] *Cats: by various little hands that I have known:* "It hardly seemed fitting that the Purple Partridge Press imprint be put on a signature of cat drawings by children, so we invented a new publisher's mark in honour of my constant feline friend and companion SYMMETRY so herewith is born the PurrPussPress; Harold Kurschenska, Prop., Apr 908/4 Goldfinch Court, Willowdale, Ontario. M2R 2C3";
[15] *The Integrity of Printing:* "These words by Bruce Rogers are as valid today as on their publication more than forty years ago. The text was selected, designed and printed at The Aliquando Press, Toronto, using Ernst F. Detterer's Nicolas Henson type, with Poliphilus Titling and unidentified criblé initials. In August, 1983, the Press [under Will Rueter] produced 100 copies for the 1984 Grimsby Wayzgoose Anthology";
[16] *igy nötem fel Ontárióban: growing up in Ontario: woodcuts by Olga Philip for Ester and Géza:* "Images from childhood were developed and printed on handmade paper, by Olga Philip, at All Sorts Press, Toronto, 1984. this is no. 76 in an edition of 120";
[17] *Television:* "This signature was printed [at the Pancake Press, Toronto] in a limited edition of 130 copies, of which 120 are for the Wayzgoose Anthology and ten for private distribution. Lino cuts and other work in this signature are by George Walker";
[18] *Of the Awefull Battle of the Pekes and | the Pollicles: Together with Some | Account of the Participation of the | Pugs and the Poms, and the Interven- | tion of the Great Rumupscat* [*sic*] by T.S. Eliot: "This signature is number [132 in ink] in an edition | of 140, 120 of which are for the inclusion | in the 1984 Wayzgoose Anthology. It was | printed on a Kelsey 5×8 press on Eden | handmade paper using 12 pt. Bodoni | Medium, 84 pt. Onyx, & 18 pt. Engraver's | Roman. It was printed at Eden Press & | Bindery in Toronto by Michael & Helen | Desjardins in March 1984."
NOTE *that the unfortunate typo in the title is printed correctly within. Included in the dromadaire archive is one of only 15 discrete copies issued separately, the binder of the anthology belatedly requiring an extra five beyond the initial 120 originally called for (reducing the intended issue from 20);*

[19] *Pro Captu Lectoris Habent Sua Fata Libelli:* "This collection of quotations, intended for those who find books and a row of bookstores 'very nearly heaven,' was printed at the Poole Hall Press in Grimsby. The edition is 140 of which 120 are intended for the Wayzgoose '84 Anthology. And for those who might be curious, *Pro Captu lectoris habent sua fata libelli* means 'The fate of books depends on the capacity of the reader'.
NOTE *that the "row of bookstores" accords with Bookseller Row along Queen Street West in Toronto during the heyday of the 70s and 80s when more than a dozen shops drew regulars like Glenn and Bill Poole for the heady crawl from University to Augusta sampling its heavenly fare;*
[20] *The Wayzgoose Pamphlet:* "This is the first of a series of Wayzgoose Pamphlets, to be issued occasionally, on subjects related to printing and printing history. The design and handsetting is by Crispin Elsted; the presswork is by Jan Elsted. Readers are asked to accept, in a spirit of humanity, one wrong fount and a suspiciously neologistic plural. Fr. Goudy's Kennerley & Kennerley Italic were cast by Jim Rimmer (meritorious man-about-type and good Samaritan) at the Pie Tree Press and Type foundry, New Westminster. The paper is Basingwerk Heavy, which needs days to dry before being backed up; we had hours. The wood-engraving, printed from the wood on an 1854 Imperial, was engraved by Sarah Chamberland of Portland, that redoubtable chopper. 220 copies have been printed in March, 1984, with 120 reserved for inclusion in Wayzgoose '84 to be published by the Public Art Gallery, Grimsby, Ontario; the remainder are for sale. Crispin & Jan Elsted at Barbarian Press, 12375 Ainsworth Road: RR 5: Mission, BC – Canada";
[21] [portfolio of 8 prints: loose colophon] "OCAP Wayzgoose Anthology 84 SELF PORTRAITS. Varied aspects of the self were developed and printed by students in the printshop at the Ontario College of Art. Cotton rags were beaten and couched by Barbara McGill Balfour to form the signature envelopes. 36 pt. fists were used as directional accents. The following artists contributed single page inserts in an edition of 120: 1. Barbara McGill Balfour and Randi Hemminghaus – lithograph on handmade paper. 2. Elizabeth Eakins – assorted type and fleurons on handmade paper. 3. Cheryl Fisher – silkscreen on handmade paper. 4. Rob Milne – two colour linocut. 5. Lisa Neighbour – lithograph. 6. Sheila Ramsey – three colour serigraph with glitter. 7. Rebecca Roosman – hand rubbed lino on Japanese paper. 8. Janice Taylor – woodcut and collage".

53 **VOLUME V A gathering of signatures produced by Private Press Printers and bound by Hand Bookbinders participating in WAYZGOOSE '85 in the Grimsby Public Art Gallery on April 20, 1985**
Seventeen fascicules handbound by John Van Huizen in an edition of 135 copies. LACKING.
[1] title-page printed by Jan Suk: "Wayzgoose '85 is the Seventh Annual gathering of Private Press Printers Hand Bookbinders many others interested in the Book Arts, in celebration";
[2] *'Dirty Old Junk!' She Calls It:* "Ted & Nadine Staunton, Sherwood Letterpress, Surrey, BC";
[3] *Letters Writ by a Spy at Paris:* "*Letters Writ by a Spy at Paris* was printed by Helen & Michael Desjardins at Eden Press in an edition of 185, 135 for the Wayzgoose '85 Anthology. The text was set in 12 point Bodoni Medium. New Times Roman & Wedding Text were also used on the title page. The papers are Rising Book paper and Fabiano Ingres [*sic*]. This is number 77 of 185. Toronto February 1985";
[4] *A Contemporary Fable* by George S. W. Goodwin: "*A Contemporary Fable* by G.S.W. Goodwin is the second book published by West Meadow Press. Two hundred and fifty copies have been printed, of which one hundred and thirty-five are for general distribution. The text is set in Garamond Bold, the title in Goudy Open and the

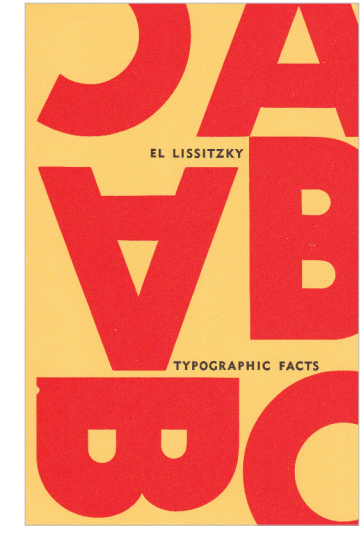


On the Canal

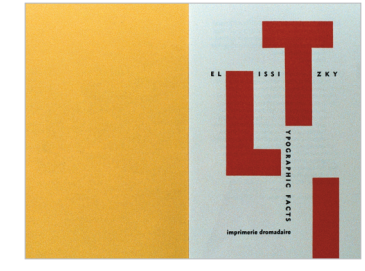
Atelier dromadaire patio

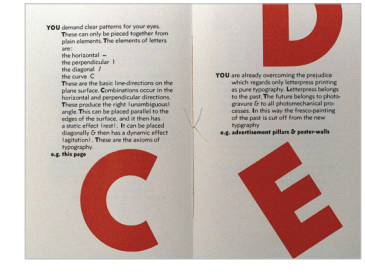
paper is Caress Text. The illustrations are original wood engravings by Wesley W. Bates. The copies are numbered and signed by the author and illustrator. This is number 10";
[5] *I Have a Dream* by Martin Luther King Jr: "a Speech by Dr. Martin Luther King Jr. August 28, 1963, Lincoln Monument, Washington, D.C. This being an excerpt from LET THE TRUMPET SOUND by Stephen B. Oates. Copyright © 1982. Reprinted with permission of Harper & Row, Publishers Inc. Dr. King's metaphorical address cut at the very roots of the constitution and freedoms in which most Americans, indeed most people in the free world, valued dearly. The frontispiece, a new developed soft block technique to be known as a tonal soft block, is the work of the printer. The text of the speech is set in 18 pt. Bodoni Bold, a powerful yet elegant face. The words of the biographer are set using 14 pt. Caslon roman and the response of the crown in 14 pt. Caslon italic. Printed [by Hugh Walter Barclay at Thee Hellbox Press, Kingston] using an 8 × 12 treadle operated Chandler & Price press";
[6] *Monument:* "This serigraphic signature (124/135) was printed [by Wendy Cain] at Rogues' Hollow Press [Newburgh] on Fabriano Ingres and Handmade papers for inclusion in the 1985 Wayzgoose Anthology";
[7] *Tempus:* "This signature was printed by Columbus St. Press for Wayzgoose '85. The type used is 10 pt. Times Roman set on an Intertype linecasting machine. The title page is handset wood type. The paper is BFK buff, heavy weight [*sic*]. All printing was done on a Vandercook SP 15. The wood engravings and the introduction are by George A. Walker. Special thanks to my wife Michelle for her help and encouragement. This is number 117 of a limited edition of 150 copies";
[8] *A Stroke Upon the Sea* by Walther von der Vogelweide translated by Jan Schreiber: "A STROKE UPON THE SEA is taken from the book of the same title being produced at The Aliquando Press, Toronto. The Middle High German accents for Jessen Schrift and long descenders for Trajanus were designed by William Rueter and were cast by Paul Hayden Duensing. This edition of 135 copies was printed for the 1985 Grimsby Wayzgoose Anthology";
[9] *Letterpress Specimens used by the Grimsby Independent:* "This signature was produced by [Bill Poole at] the Poole Hall Press for the Wayzgoose '85 Anthology. It celebrates the 100th Anniversary of the Grimsby Independent & is printed entirely from sorts & founts used by that distinguished newspaper";
[10] *Evening at Deepdene* by F. W. Goudy: "One hundred & eighty printed, with fifty reserved for the use of the Press. The typeface used in Nephi Medieval, designed, cut and cast by the printer, Jim Rimmer [at the Pie Tree Press & Type Foundry, New Westminster, BC], who also cut the blocks. The printer is pleased that the type's first use, save for advance proofs, should be as part of this friendly book";
[11] *The Seven Names of God:* "1. Synonyms for God / Science and Health by Mary Baker Eddy; 2. Days of Creation / KJV Bible attributed to Moses; 3. The Seven Seas / Oxford English Dictionary; 4. Seven Wonders of the Ancient World / World Book; 5. Natural Wonders / National Geographic Society; 6. Ages of Man / As You Like It by Shakespeare; 7. Seven Dwarfs / Walt Disney Productions. These seven celebrate Wayzgoose seven / 1985: The New Laboratory Press, CMU, Pittsburgh, Pennsylvania, Ed Fisher Jr";
[12] *Reflections:* Two Poems by Darryl Middleton and Miriam Waddington: "79 of 145 signatures, handset & privately printed by [Donald Duncan at] the D'Kin Press. 135 for inclusion in waygoose [*sic*] '85 Anthology";

[13] *Typographic Facts* by El Lissitzky (imprimerie dromadaire);
[14] *Marron Rechauffé* by W. Bridges-Adams: "Printed [by Bob Dawson] in the Dawson Room, School of Library Service, Dalhousie University, Halifax, Nova Scotia. Two hundred and fifty copies have been printed, of which one hundred and thirty-five are for Wayzgoose 1985";
[15] *These Poems are chosen from Falling Stars,* a portfolio of drawings and verse by Grade 2 Students edited by Dianne Hayes: "Printed on Byronic text paper in Palatino type for PurrPussPress at the sign of the Purple Partridge Press. Harold Kurschenska, Prop. 908/4 Goldfinch Court, Willowdale, Ontario M2R 2C3";
[16] *Circus:* "The Ontario College of Art Printmaking (OCAP) presents a folio on the theme of CIRCUS. All prints have been handprinted in a limited edition of 135 copies for Wayzgoose '85. The participants are: Barbara McGill Balfour, Roxanna Bikadoroff, Joyce Blunden, Eliz Eakins, Revital Grunberg, Shauna Haugen, Brian Hoxha, Caroline Langill, Dawn McNamara, Brian Verhoog. Cover design by George A. Walker. And also presenting the late arrival of Sandra Warr";
[17] *Waiting for George* by Catherine Buckaway: "[a loose insert] Copyright © 1985 C. M. Buckaway. Handwritten (with imperfection) in April 1985 by R. W. Miller of the Abraxas Press using Schæffer 'No Nonsense' pen with a fine nib and jet black ink on Loomis & Toles 'Suberbond'. Two hundred copies printed offset by Pronto Print Inc of Peterborough on Rockland Bond 20 lb 'ivory' and pantone cover 'gunmetal' of which 135 are for insertion (too late for inclusion) in the 7th Grimsby Wayzgoose Anthology, and 35 are for the author".



54 **A collection of signatures produced by Private Press Printers & bound by Hand Book Binders taking part in Wayzgoose '87 held in the Grimsby Public Art Gallery on Saturday, April 25, 1987**
Twenty-three fascicules handbound by John Van Huizen in an edition of 135 copies. LACKING.
[1] title-page printed by Jan Suk: "Wayzgoose '87 is the ninth Annual gathering of Private Press Printers, Hand Book Binders and many others interested in the Book Arts in celebration. Supported by Bright's Wines Limited. Organized by Grimsby Public Art Gallery. The Grimsby Public Art Gallery is supported by the Town of Grimsby, Lincoln County Board of Education, Province of Ontario through the Ministry of Citizenship and Culture & The Ontario Arts Council";
[2] *Printed Words: Live and Last:* "Hand set by John N. Dyment, proprietor of The Saturday Morning Press at R.R. 1, Severn Bridge, Ontario, POE 1NO. Type style used is American Type Founders 'Packard' which was patented July 27, 1915, with registration number 627 271. Letterpress printing was done on an 8×10 CMC foot treadle press for Wayzgoose '87 in an edition of 135 copies of which this is number 126. Twenty additional copies were printed for some special friends who delight in receiving these quotes";
[3] *Bird Cuts:* [printed by Ted Staunton at Sherwood Letterpress, Surrey BC];
[4] *A Little Fantasy on Women in the Graphic Arts:* "Designed and collaged by William Rueter at The Aliquando Press, Toronto, in February for the 1987 Grimsby Wayzgoose Anthology and the Typocrafters";
[5] *A Brief History of the Printers' Word, Wayzgoose:* "Wayzgoose has nothing to do with eating goose, a little with working by candlelight at Bartholomew-tide, and a lot with printers' annual picnics in the countryside. In 1683 Moxon spelled it *waygoose,* but by 1875 Bailey insisted on *wayzgoose* – believing he had restored a lost *z.* Ed Fisher, Jr, New Laboratory Press, CMU, Pittsburgh, USA";

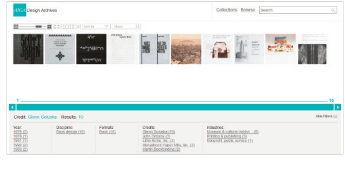




Stan, Glenn & Bernadette Lefebvre

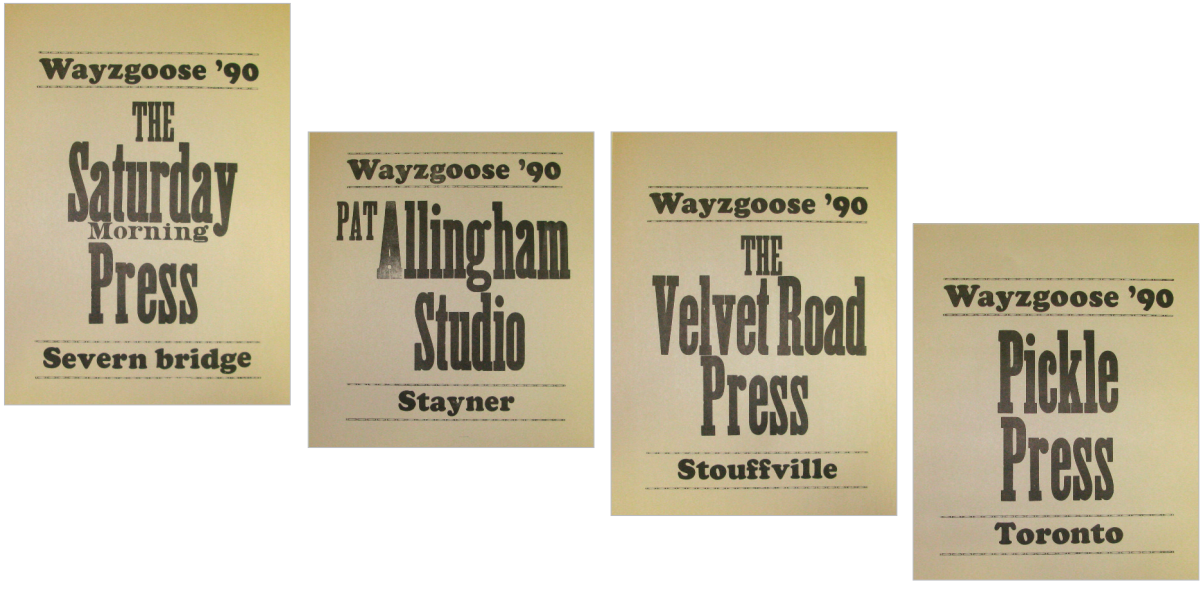
Judging the Alcuin Awards with Jan Elsted & Alan Brownoff, May 2007

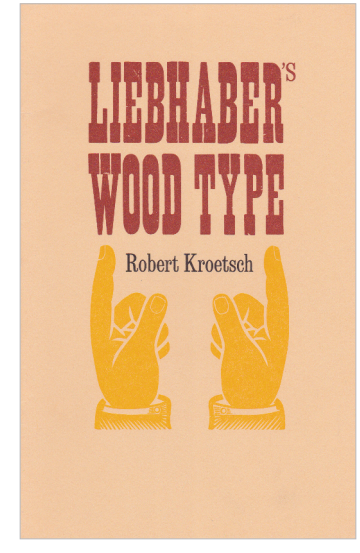
Robert MacDonald, 'All Crazy for Type' at St Michael's College, 22 January 2019. MARK GOLDSTEIN



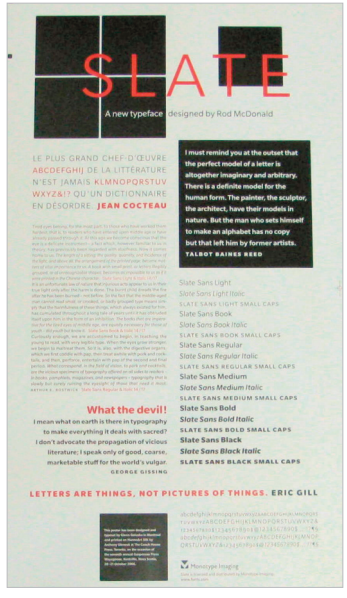
[6] *The She-Horse:* "Hassan Sakr [at the Ahmos Press], PO Box 15, Station P, Toronto, Canada M5J 2J0";
[7] *Michael and Kyle and Jessie the Wonder Dog:* "Hand set in Times Roman and printed on a treadle powered C&P Gordon. Stock is Hawk Index Bristol. Fiddlehead Press, Donn Purdy, Prop., 5 Rean Drive, Willowdale, Ontario M2K 1H1";
[8] *Epitaph on a Hare* by William Cowper: "EPITAPH ON A HARE by William Cowper is here printed in an edition of 200 copies of which 135 copies are for the 1987 Wayzgoose Anthology. The remaining copies have been bound and are for general distribution. The type is Baskerville and the paper Carlyle. The illustrations are original wood engravings by Wesley W. Bates. Thanks to my mother-in-law for suggesting the poem and to the people at Oxford University Press for checking up on the copyrights. This is copy 126";
[9] *Charley in Wonderland* by Lucy Muggridge: "*Charley in Wonderland* was written and illustrated unknowingly for Wayzgoose '87 by my friend Lucy Muggridge when she was 10. It is printed on Byronic Text paper in Helvetica types for PurrPussPress at the sign of the Purple Partridge Press. Harold Kurschenska, Prop. 908/4 Goldfinch Court, Willowdale, ON M2R 2C3";
[10] *Holy Willie's Prayer: Epitaph for Holy Willie* by Robert Burns: "Number 126 of one hundred and thirty-sixty five copies are reserved for the 1987 Wayzgoose Anthologies. Set in 10 point and 12 point Palatino linotype, two point leaded, and impressed on Warren's Number 66 Zephyr stock by R. J. Gettinby at the Velvet Road Press RR No. 3, Stouffville, Ontario L4A 7X4";
[11] [untitled] e. e. cummings: "Words by e. e. cummings, the image by Erella [Vent, *aka* Erella Ganon, Droplit Books, Toronto]";
[12] *The Seafarer:* "Two hundred and fifty copies of this Keepsake have been printed [by Bob Dawson at the Dawson Room, Killam Library, Dalhousie University, Halifax]. One hundred and thirty-five copies are for Wayzgoose 1987, and are numbered; the remainder are for private distribution. This is No. 126";
[13] *Printing* by Daniel Berkeley Updike: [printed by Michael Uytenbogaart at Umlaut in Maple];
[14] *I Marry the Earth* by Michelle Hogan Walker: "This signature was printed in an edition of 180 of which this is number 126. One hundred and thirty five copies were made for inclusion in the Wayzgoose '87 Anthology with the remainder to become the first signature for a book of poetry titled *I Marry the Earth.* They are poems sketching faint, powerful myths of a love arrangement between Nature and her people. Written by Michelle Walker, printing and wood engravings by George A Walker. Columbus St Press, 563 Gladstone Ave, Toronto, Ontario, Canada, M6H 3J3";
[15] [untitled] "This signature was produced by Rogues' Hollow Press [Newburgh] for inclusion in the 1987 Wayzgoose Anthology in an edition of 135. The title and colophon are photographic serigraphy. The papers are Canson Mi-teintes and dyed, plied paper handmade by Wendy Cain. 126/135";
[16] *Takky's Communiques:* "Scribed by Thom Wilkinson at the Atelier de Takky's Communiques, 3-2 Diana Drive, Toronto, Ontario, 635-0798. Printed on 80 lb Gainsborough Text Wheat for Wayzgoose 87";
[17] *Coffee* edited by Helen Desjardins: "This signature was printed in an edition of 225, 135 of which were included in the 1987 Wayzgoose Anthology. This is number 126. It was printed on 80 lb Caress Text using handset 11 point Lino Caslon 137 – our first attempt from Lino matrices on our Thompson caster – and 18 point Caslon Old Style on the title page. It was printed by Michael Desjardins on a Challenge 15 MP proof press at Eden Press & Bindery in Toronto. The text was edited by Helen Desjardins. March 1987";

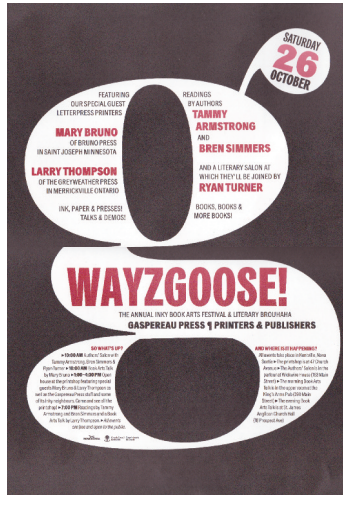
[18] *The Composer and Language:* taken from the Convocation Address given by John Weinzweig O.C, on June 11, 1982: "This signature was printed for inclusion in the 1987 Grimsby Wayzgoose Anthology. The types used for the text are Stephenson Blake's Bologna (no matter how you set it, it's still Bologna) and Arrighi. They were impressed on Teton text using a 10 × 15 Chandler and Price. Copyright 1987 John Weinzweig [pressmark: At the Sign of the Umber Chicken | Poole Hall Press]";
[19] *Printing:* "This signature was printed just for fun by [Michael Dobson at] Le Nez Press, Grimsby, 1987";
[20] *Puppets*: "*Puppets* was printed for the Wayzgoose Anthology 1987. The linocuts and eraserprints were cut by Kathleen Parle and Andrew Plewes of Papadi Press. Polymer plates produced from various sources were included in the imagery. The images were impressed on 175M Curtis Flannel Text White using a Vandercook Proofing Press. The eraserprints were hand stamped. This is number 126 of an edition of 150, 135 are for inclusion in the Wayzgoose Anthology '87";
[21] *Liebhaber's Wood Type* by Robert Krœtsch (imprimerie dromadaire);
[22] [untitled] "126/1890/135 M. Wheatley Pickle Press";
[23] *Mixed Pack:* "Theme. To Kitch or not to Kitch, depending on who you're Kitching with. This year's Wayzgoose submissions by printmakers at the Ontario College of Art, are created with the theme of Kitch in mind. This mixed pack of collectors kitch is not to be confused with the K-tel offer of the same name. Don't be fooled by cheap imitations".





Four exhibitors' shingles for the 1990 fair, printed by Bill Poole on newsprint: FB 39–42



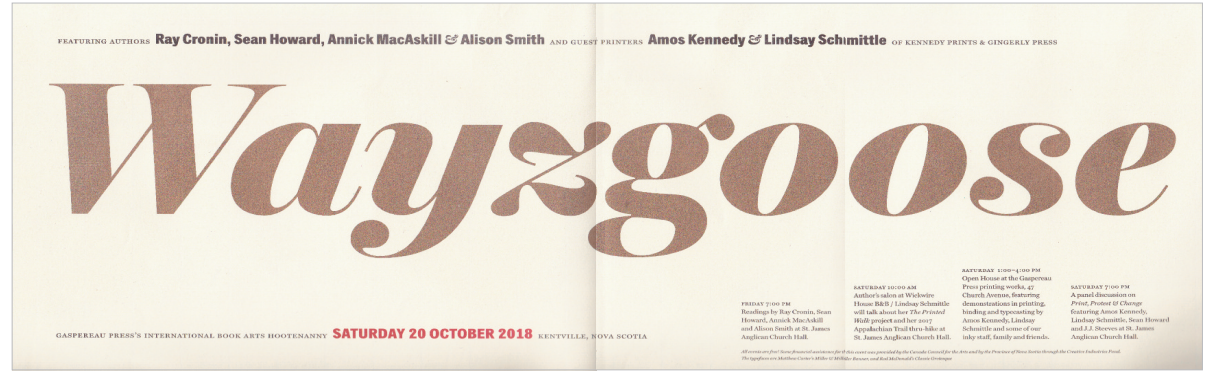


GASPEREAU WAYZGOOSE

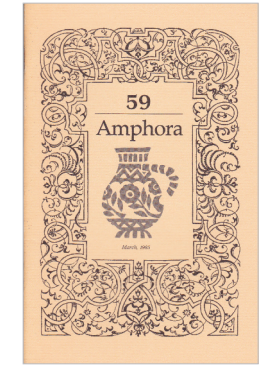
55 SLATE | **A new typeface designed by Rod McDonald**
Sheet; 634 × 379 mm. Untrimmed press-sheet (with colour bars) for the commemorative poster, offset red and black at Coach House Press on semi-gloss stock (cropmarks 625 × 323 mm apart). Including texts by Jean Cocteau, Arthur E. Bostwick, George Gissing, Talbot Baines Reed and Eric Gill. The Slate™ font family designed by Rod McDonald (with up to 18 typefaces supporting at least 21 languages), "is licensed and distributed by Monotype Imagining". NOT DEPICTED.
COLOPHON "This poster has been designed and | typeset by Glenn Goluska in Montreal | and printed on HannoArt Silk by | Anthony Glenesk at The Coach House | Press, Toronto, on the occasion of | the seventh annual Gaspereau Press | Wayzgoose, Kentville, Nova Scotia, | 20–21 October 2006."

56 **Wayzgoose** | GASPEREAU PRESS'S INTERNATIONAL BOOK ARTS HOOTENANNY | SATURDAY 20 OCTOBER 2018 | KENTVILLE, NOVA SCOTIA
Sheet; 226 × 608 mm. Poster offset gold, black and red on Zephyr Laid, at Gaspereau Press; promoting the 19th annual event, presumably.
COLOPHON "The typefaces are Matthew Carter's Miller & Miller Banner, and Rod McDonald's Classic Grotesque".
No explicit reference to Glenn, however he regularly attended and his work remains on memorial display in the new home of his printing equipment. Generously donated by Andrew Steeves and Gary Dunfield.

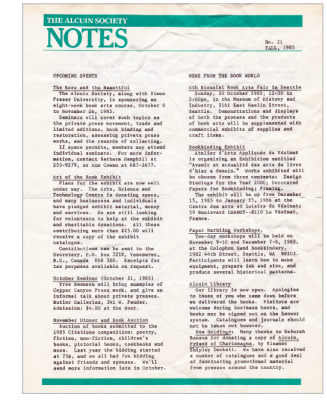
57 WAYZGOOSE! | THE ANNUAL INKY BOOK ARTS FESTIVAL & LITERARY BROUHAHA | GASPEREAU PRESS ¶ PRINTERS & PUBLISHERS
Sheet; 450 × 300 mm. Poster offset black and brick-red on white stock, for the event held Saturday 26 October 2019. Guest letterpress printers were Mary Bruno of the Bruno Press, Saint Joseph, Minnesota and Larry Thompson of the Greyweather Press in Merrickville, Ontario.
Generously donated by Andrew Steeves and Gary Dunfield.



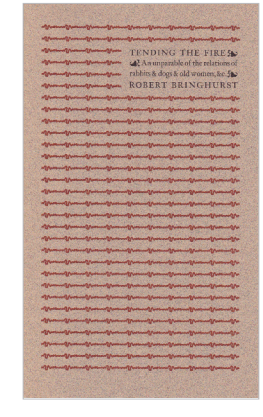
1 AMPHORA 59 | March, 1985 [mast]
24pp, [12pp insert]; stitched in printed card covers; 216 × 140 mm. Printed by Don Atkins, published quarterly by the Alcuin Society, Box 3216, Vancouver V6B 3X8; ISSN 003-200X. Opens with Glenn's article 'The Book Arts in Canada' (pp2–8), reprinted in full from its initial abridgement in Craft International, New York (October 1984). This copy generously donated by Richard Hopkins.
"EDITOR'S NOTE: This article originally appeared somewhat abridged in the Fall 1984 issue of Craft International, a New York publication. That issue of CI was devoted exclusively to the Book Arts in North America and Europe and Mr. Goluska was commissioned as the Canadian contributor."
Also includes articles by Crispin Elsted on The Barbarian Press (12/3) and Bill Hoffer on becoming a bookseller (18–24). The insert section (bound-in) is titled: "The | Alcuin | Citation | For excellence | in book design | in Canada | CATALOGUE OF WINNERS | and other notable submissions | SPRING 1985". Glenn's second place award in the prose category is described on page 2: "ANSON-CARTWRIGHT EDITIONS for *Inner Necessities: The Letters of David Jones to Desmond Chute,* Edited and introduced by Thomas Dilworth. The faces are Monotype Pilgrim and Linotype Gill Sans and the stock is Zephyr Antique Laid. Printed by Coach House Press and bound by Martin Bookbinding. Designed by Glenn Goluska. Comments: An extremely well-produced book; very well printed and bound. Design also very good. One judge [Crispin Elsted] felt it should receive first place." First place went to Tim Inkster for his design of Virgil Burnett's *A Comedy of Eros,* with the comment: "Of all the submissions in the prose category, this came closest to traditional prose material and design, not relying on illustrations or other design elements (for example, rules)." The judges were Reinhard Derreth, Crispin Elsted and Ron McAmmond.

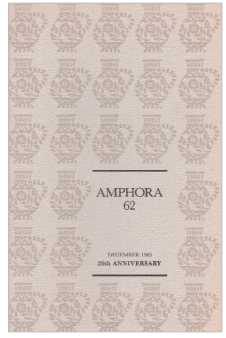


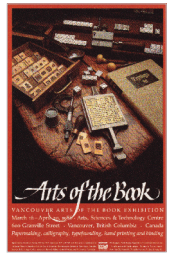
2 THE ALCUIN SOCIETY | NOTES | No. 21 | FALL, 1985
2pp leaf; 278 × 215 mm. Offset black and green on Alcuin Society letterhead. Glenn is included in the list of 'New Members' (verso) alongside Crispin Elsted and Tim Lander (among 29 others). The only two books listed under 'Publications' are *Twelve Landscapes* by Ralph Gustafson (August 1985: Shaw Street Press) and *Tending the Fire* by Robert Bringhurst (October 1985: Alcuin Society), both designed and handprinted by Glenn.
He would very shortly be invited to judge the fourth annual Alcuin Award Competition the following year (together with Robert Bringhurst, Takao Tanabe and Tree Swensen) and participate while there, as a visiting artist in the Vancouver Arts of the Book Exhibition (16 March – 20 April 1986).
Immediately retrieved from the trash after Glenn crumpled and tossed it during the move to Montreal.

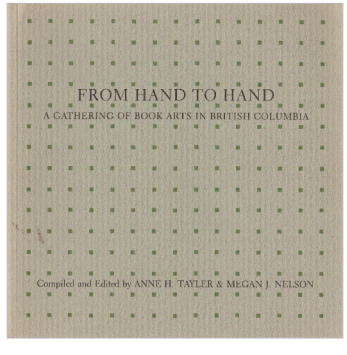


3 TENDING THE FIRE [fleuron] An Unparable | of the relations of rabbits & dogs & old women, | &c. [fleuron] ROBERT BRINGHURST | The Alcuin Society 1985
[16pp] sewn in grey card covers handprinted rust and black; 241 × 146 mm.
COPYRIGHT PAGE "Copyright © Robert Bringhurst 1985 | ISBN 0-919026-14-1 | The Alcuin Society | PO Box 3216 | Vancouver, British Columbia | V6B 3X8".
COLOPHON "*Tending the Fire* is the sixth in a series of chapbooks | published by The Alcuin Society. It has been designed | and printed by Glenn Goluska at The Nightshade | Press, Toronto. The typeface is Linotype Electra, printed by hand on Mohawk Letterpress Text. | The edition is limited to 126 copies, of which 26, lettered, are









for the author's own use and 100, numbered and signed by the author, are for sale. | Alcuin Chapbook Number Six | First Edition, October 1985 | This is copy [printed] 72 [holograph] | [signed in sepia fountain ink]". *Ink from the nib pen has bled through the terminal leaf.*

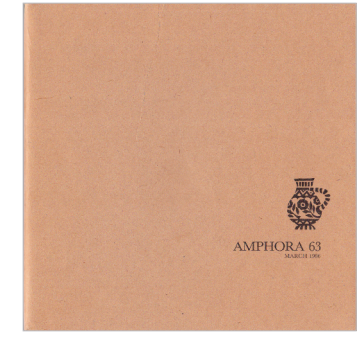
4 **AMPHORA 62 | DECEMBER 1985**
32pp journal, stitched in printed card covers; 216 × 140 mm. The 20th anniversary issue of the now quarterly journal of The Alcuin Society, Box 3216, Vancouver V6B 3X8; edited by Barbara Hemphill (ISSN 003-200X). Printed under the auspices (and occasionally donation) of past Alcuin Chairman, Don Atkins of Benwell-Atkins in Vancouver. The focus of Crispin Elsted's regular Private Press Profile column this issue, is on 'imprimerie dromadaire / Nightshade Press' (pp20–3), accompanied by a black-and-white illustration of the title-page to *10 Poems* by Norm Sibum (p21), and a photo of 'Glenn Goluska at the Press' behind 354 Markham (22). The article concludes with a 'Selected Bibliography' describing seven imprimerie dromadaire publications; [A] three books: [1] *Brooklyn Bridge* by Vladimir Mayakovsky; [2] *Etaoin Shrdlu;* and [3] *The Topography of Typography* by El Lissitzky; [B] one work-in-progress: *Poems from the Latin of Catullus* by bpNichol; and [C] three broadsides: [1] *"Type [sic] to they that be of the craft";* [2] *"The opera ain't over 'till the fat lady sings!";* and [3] *"The chairs"* by Allan Garshowitz; plus three Nightshade Press productions: [1] *10 Poems* by Norm Sibum (1985: William Hoffer); [2] *Tending the Fire* by Robert Bringhurst (1985: Alcuin Society); and [3] *Notes Towards a Poem That Can Never Be Written* by Margaret Atwood (1981, publisher inadvertently omitted). Directly following the profile is a review by Glennis Zilm of Robert Bringhurst's *Tending the Fire,* with a thumbnail reproduction of the cover (pp24/5). She calls Bringhurst a "relative newcomer to the Canadian literary scene" (12 years after his arrival on it) adding that he "worked closely [on the book] with master printer Glenn Goluska of The Nightshade Press and imprimerie dromadaire, Toronto. Together they have developed a high-quality and strikingly visual work using a Linotype Electra typeface printed by hand on Mohawk Letterpress Text paper. Despite the soft, tactually-pleasing paper, the type comes through with a clear, crisp inking that reflects the dedication of the printer. The stone coloured cover is ornamented with a wave-like line printed in a rust ink that complements the black ink used for the text. This ornament – possibly representing "Communication" – is continued in colour at the top and bottom of the pages throughout the chapbook. Delicate single-thread stitching is used for binding. The result is a delight." Glenn's name also appears on page 16 in Anne Taylor's history of the third and current era of the Society: "November saw the arrival of our sixth chapbook, *Tending the Fire*, a previously unpublished poem by Robert Bringhurst, printed by Glenn Goluska"; and on page 18 announcing that "the Society will sponsor several book arts workshops, featuring among others, Glenn Goluska, one of Canada's finest letterpress printers; Michael Wilcox, one of the top designer binders in the world; and David Carruthers, a fourth-generation Canadian papermaker."

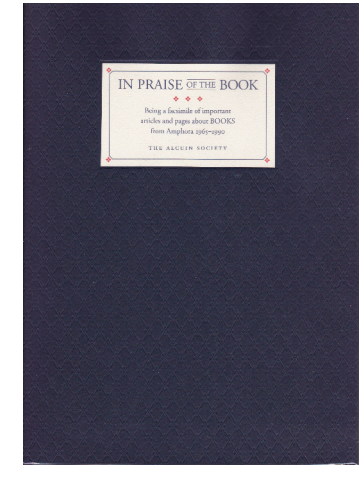
5 **Arts of the Book | VANCOUVER ARTS OF THE BOOK EXHIBITION | March 16 – April 20, 1986 • Arts, Sciences & Technology Centre | 600 Granville Street • Vancouver, British Columbia • Canada**
Four cards; each 215 × 139 mm. Sponsored by The Alcuin Society, the cards each feature a different photographic image, two focused on printing and two on binding (over identical text set presumably by Robert Bringhurst). An exhibition of "Papermaking, calligraphy, typefounding, hand printing and binding" for which

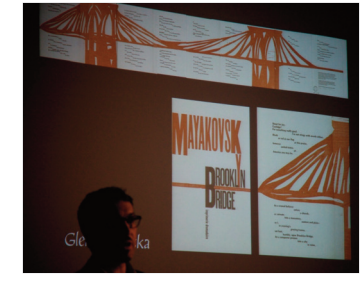
Anne H. Taylor and Megan J. Nelson compiled the Vancouver centenary catalogue *From Hand to Hand: A Gathering of Book Arts in British Columbia* (issued also to Alcuin Society members as Amphora 63).
COLOPHON "Photography: Derik Murray. Separations: Cleland-Kent Western Ltd. | The calligraphy is by Martin Jackson. The paper is Phoenix Imperial, | from Inter City Papers Ltd. Printed by Hemlock Printers, Burnaby, B.C."
Glenn had travelled to Vancouver 20 March 1986 to judge the fourth annual Alcuin Society Awards for Excellence in Book Design in Canada (together with Robert Bringhurst, Tree Swensen and Takao Tanabe) and while there was invited to participate in the first Vancouver Arts of the Book Exhibition as a visiting book artist. The catalogue includes his production of the William Hoffer publication, Ten Poems *by Norm Sibum (pp29/30). He was back in Toronto in time for the Stephen Rodefer reading at Letters in the Salon, 28 March 1986 (returning with the cards).*

6 **FROM HAND TO HAND | A GATHERING OF BOOK ARTS IN BRITISH COLUMBIA | Compiled and Edited by ANNE H. TYLER & MEGAN J. NELSON | THE ALCUIN SOCIETY, Vancouver 1986**
152pp catalogue, perfectbound in printed card covers; 204 × 204 × 10 mm. Offset green and black throughout, Centre, 600 Granville Street, 16 March – 20 April 1986 (with typographical section curated by Robert Bringhurst). Includes two exhibits involving Glenn; [1] under the section on William Hoffer (pp29/30): "A92. Norm Sibum. *Ten Poems.* 1985. | [32] pages. | Designed and printed by Glenn Goluska at the | Nightshade Press, Toronto. Text in Linotype | Trump Medieval, with foundry City Medium, | and wood type for display, printed on mold-made Nideggen. 100 copies, with 96 | casebound in printed paper over boards, and | four bound in quarter vellum with marbled | papers. 15.2 × 23.4 cm." (p30); and [2] the same title and description, numbered B41 under the section for binder Tanja Bolenz (pp74/5), includes the additional line: "Sewn into vellum-strips and bound in quarter vellum and marbled papers, with vellum tipped corners" (p75). According to the section on papermaking (pp99–116), the marbled papers employed in the special binding were also produced by Tanja (p108). Apparently reserved for contributors from British Columbia, the Directory (pp137– 50) excludes Glenn and the Nightshade Press.
COLOPHON "This catalogue was designed by Gwen Murray | and set into type at The Typeworks, | Vancouver. The face used throughout is | W. A. Dwiggins' Electra. The film was made | by Total Graphics and Reinhard Derreth | Graphics. The papers are Corporate Matte, | supplied by Inter-City Papers, and Hi-lite | Offset, supplied by Island Paper Mills. | One thousand copies have been printed in | May 1986 on the presses of Benwell-Atkins, | Vancouver and bound at Coast Trade | Bindery, Vancouver."
*An issue of the catalogue for Alcuin Society members includes a letterpress jacket on kraft paper with verso offset brown. Its cover reads: "*AMPHORA 63 | MARCH 1986*" with Alcuin Society address on upper flap: Box 3216, Vancouver V6B 3X8.*

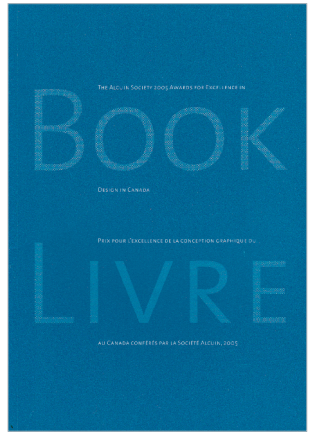
7 **IN PRAISE OF THE BOOK | Being a facsimile of important | articles and pages about BOOKS | from Amphora 1965–1990 | The | Alcuin | Society | VANCOUVER, CANADA | 1992**
[104pp]: [viii], 96 (last leaf blank); perfectbound in plain navy card covers in matching jacket with spine and cover labels; 255 × 178 × 10 mm. A 25-year-anniversary anthology edited by Barbara Hemphill and Jean Mac Donald from the first 82 issues of Amphora. Reprints the review by Glennis Zilm of *Tending the Fire* by Robert Bringhurst (pp46/7), from Amphora 62, December 1985 (pp24/5).







Glenn's Reid Medal ceremony at The Arts & Letters Club, Toronto



Monopoli Galerie d'Architecture, February 2002, courtesy of Sophie Gironnay & Alain Laforest

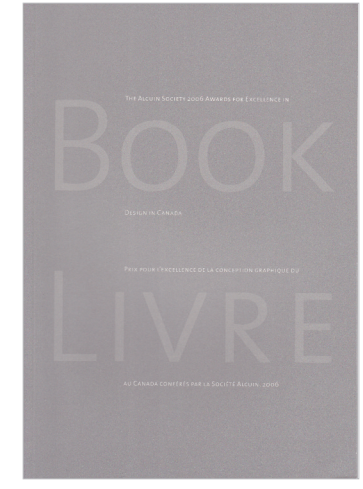
COPYRIGHT PAGE "published by | THE ALCUIN SOCIETY | PO Box 3216, Vancouver, BC Canada V6B 3X8 | with the financial assistance of | THE LEON AND THEA KOERNER FOUNDATION | DR WALTER C. KOERNER | DON ATKINS | J. E. HORVATH | ROBERT DOULL | and with donation of time and expense by | BARBARA HEMPHILL | JEAN MAC DONALD | GWEN MURRAY | The papers supplied through Coast Papers are | Teton Cover, indigo; and Teton Text, warm white (acid-free). | Embossing by Branislav Klco. | ISBN 0-919026-15-X". *Planned for 1990, the anthology was delayed as a result of "administrative and financial problems" according to Richard Hopkins (Amphora 91, spring 1993, p20). Also including reprints of 'The Canadian Private Printer as Binder' by Will Rueter (pp24–8) and 'Letter from a Bookseller' by William Hoffer (pp41–4).*

8 **Awards for Excellence in | Book Design in Canada | The Alcuin Society | 1999 [cover]**
36pp stitched in illustrated card covers; 228 × 203 mm. Illustrated catalogue of winning entries for the 18th annual Alcuin Society Awards, offset black at Benwell-Atkins, Vancouver (with colour covers) from a design by Roberto Dosil and Don Atkins. Includes a Preface by Chairman Jim Rainer and 6pp Introduction by Linda Gustafson partner at Counterpunch in Toronto (one of four judges with Roberto Dosil, George Maddison and Dennis Nagy). Glenn garnered an Honourable Mention in the Pictorial category for *Carlo Scarpa Architect* by Nicholas Olsberg (p31) with his old girlfriend Linda noting that it had been "designed with his usual control and grace" (p7).
A minor point, this was not the final "pre-millennial competition" for the Alcuin Citations as identified in the Introduction, the new millennium (contrary to consensus) actually began 1 January 2001.

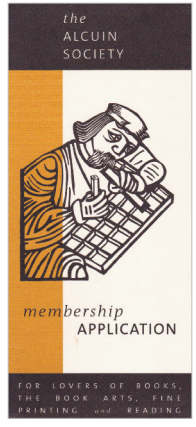
9 **'Glenn Goluska' by John Burns**
A brief article concerning Glenn's impending lecture, posted on the Georgia Straight website, 23 March 2006. TEXT *"We spend so much time fretting over the content of the damn things; let's spare a thought for the look of them as well. Glenn Goluska trains three decades of experience on his upcoming lecture* Lead, Wood, and Laser: 30 Years of the Book, Design & Typography. *Cosponsored by the Alcuin Society and host venue the Vancouver Museum, this 7 p.m. event next Thursday (March 30) should touch on Goluska's stints at groundbreaking Toronto publisher Coach House Press, at the Canadian Centre for Architecture, where he designed exhibition catalogues and posters, and at Imprimerie Dromadaire, which Goluska has run off and on since 1975. As if that weren't enough,* The Elements of Typographic Style *guru Robert Bringhurst introduces. To reserve, call 604-734-7368." Glenn had travelled to Vancouver late March 2006 to judge entries from 2005 together with Robert Bringhurst and Susan Colberg, for the 24th annual Alcuin Society Awards for Excellence in Book Design in Canada. His second stint as a judge.*

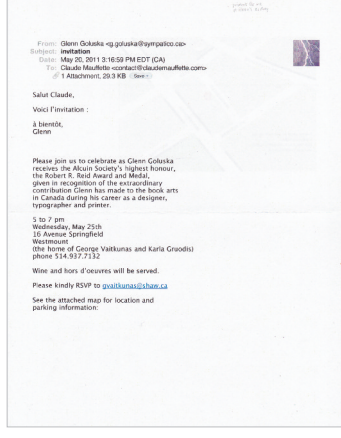
10 **24TH || 24IÈME | THE ALCUIN SOCIETY 2005 AWARDS FOR EXCELLENCE | IN BOOK DESIGN IN CANADA || PRIX POUR L'EXCELLENCE | DE LA CONCEPTION GRAPHIQUE DU LIVRE AU CANADA | CONFÉRÉS PAR LA SOCIÉTÉ ALCUIN, 2005 | 2006**
[68pp]: viii, 60; perfectbound in printed card covers; 254 × 178 × 4 mm. Bilingual catalogue of winners for the 24th annual Alcuin Society Awards, offset black with colour covers from a design by Dean Kujala and text by Robert Bringhurst; ISSN 1713-0573. With 5pp Preface by Leah Gordon dated May 2006 (pp iii–vii) followed by her 2pp introduction of the judges with group portrait (1/2). Glenn's profile consumes page 2. According to her

tabulation of Alcuin judges through the years, this was only the second time Glenn was a judge – preceded by the fourth competition in 1986 when one of his four fellow judges was also Robert Bringhurst.
PROFILE "Glenn Goluska is a book designer, | typographer, and sometime letter- | press printer with no formal design | training but a lifelong love of type. In | Toronto he gained an invaluable edu- | cation working at the Coach House | Press, designed and printed limited | editions for his private press as well as | for clients such as Margaret Atwood | and the Writers Union of Canada, and | taught typography at York University. | Work (and a broken heart) led to a year | of commuting and finally a move | to Montreal, where for ten years he | designed exhibition catalogues and | posters for the Canadian Centre for | Architecture. His design work has won | numerous awards in Canada and the | US. He now works as a freelance de- | signer and is slowly attempting to get | away from the Macintosh and back to | letterpress now and again. He lives in Montreal with Pica the one-eyed cat | and canoes on the Lachine Canal."
PREFACE (iii): "This year's judges, Robert Bringhurst, Sue Colberg, and Glenn Goluska, from British Columbia, Alberta, and Quebec respectively, met in Vancouver on April 1st, 2006, at Simon Fraser University, Harbour Centre. They selected thirty-five winning titles. This year, the judges elected not to award some prizes. Their purpose, as is ours, is to encourage the very best in Canadian design, and they feel that giving awards only where they see exceptional merit is the best way to achieve that goal."
"[English] COLOPHON | THE CATALOGUE has been published | by the Alcuin Society in the interest of | book design and publishing in Canada. | The text of this catalogue was set in | The Antiqua, and The Sans typefaces, | both designed by Lucas de Groot. | Printed by Benwell-Atkins, an RR | Donnelley Company, on Topkote Dull Cover 95lb | manufactured by Oji Paper Co. Ltd. in | Japan. An affiliate, Howe Sound Pulp | and Paper, ships its products world | wide and has a strong commitment to | British Columbia. | … | TEXT || TEXTE | Robert Bringhurst | based on the observations of | d'après || les observations de | Robert Bringhurst | Susan Colberg | Glenn Goluska".



11 **25TH || 25E | THE ALCUIN SOCIETY 2006 AWARDS FOR EXCELLENCE | IN BOOK DESIGN IN CANADA || PRIX POUR L'EXCELLENCE | DE LA CONCEPTION GRAPHIQUE DU LIVRE AU CANADA | CONFÉRÉS PAR LA SOCIÉTÉ ALCUIN, 2006 | 2007**
[70pp]: x, 60; perfectbound in printed card covers; 253 × 178 × 4 mm. Bilingual catalogue of winners for the 25th annual Alcuin Society Awards, offset black (with silver anniversary covers) from a design by Dean Kujala and text by Alan Brownoff; ISSN 1713-0573. Including an Introductory Message from the Governor-General of Canada, Michaëlle Jean (dated May 2007); 5pp Preface by Leah Gordon, mistakenly dated May 2006 (pp iv–viii); and a 2pp introduction entitled 'Book Design in Canada' by Alan Brownoff (ix/x). Profiles of the judges Alan Brownoff, Jan Elsted and Glenn Goluska appear on pages 2/3 (with a portrait of Glenn above his on page 3):
PROFILE "Glenn Goluska is a book designer, | typographer, and sometime letter- | press printer with no formal design | training but a lifelong love of type. In | Toronto he gained an invaluable edu- | cation working at the Coach House | Press, designed and printed limited | editions for his private press as well as | for clients such as Margaret Atwood | and the Writers Union of Canada, and | taught typography at York University. | Work (and a broken heart) led to a year | of commuting and finally a move | to Montreal, where for ten years he | designed




Salut Claude,

Voici l'invitation :

à bientôt,
Glenn

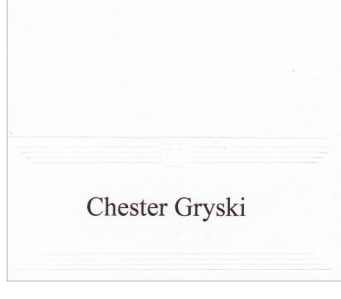
Please join us to celebrate as Glenn Goluska receives the Alcuin Society's highest honour, the Robert R. Reid Award and Medal, given in recognition of the extraordinary contribution Glenn has made to the book arts in Canada during his career as a designer, typographer and printer.

5 to 7 pm
Wednesday, May 25th
16 Avenue Springfield
Westmount
(the home of George Vaitkunas and Karla Gruodis)
phone 514.937.7132

Wine and hors d'oeuvres will be served.

Please kindly RSVP to gvaitkunas@shaw.ca

See the attached map for location and parking information:



exhibition catalogues and | posters for the Canadian Centre for | Architecture. His design work has won | numerous awards in Canada and the | US. He now works as a freelance de- | signer and is slowly attempting to get | away from the Macintosh and back to | letterpress now and again. He lives in Montreal with Pica the one-eyed cat | and canoes on the Lachine Canal." This was copied straight from the catalogue for the preceding year. A group portrait heads the Judges' Comments (pp47–51), with Glenn alone facing the camera.
"[English] COLOPHON | THE CATALOGUE has been published | by the Alcuin Society in the interest of | book design and publishing in Canada. | The text of this catalogue was set in | The Antiqua, and The Sans typefaces, | both designed by Lucas de Groot. | Printed by Benwell-Atkins, an RR | Donnelley Company, on Topkote Dull | Text 80lb and | Topkote Dull Cover 95lb | manufactured by Oji Paper Co. Ltd. in | Japan. An affiliate, Howe Sound Pulp | and Paper, ships its products world- | wide and has a strong commitment to | British Columbia."

12 **the | ALCUIN | SOCIETY | membership | APPLICATION**
[6pp] gatefold leaflet; 228 × 302 mm (unfolded sheet); 228 × 101 mm (folded). A sample form, offset black and brown, May 2007, at Benwell Atkins; presenting a purview and aims of the Society.
Glenn had travelled to Vancouver in March 2007 to judge entries from 2006 together with Alan Brownoff and Jan Elsted, for the 25th annual Alcuin Society Awards for Excellence in Book Design in Canada. His third time judging.

13 **"Please join us to celebrate as Glenn Goluska | receives the Alcuin Society's highest honour, | the Robert R. Reid Award and Medal,…"**
[2pp] leaf; 279 × 215 mm. A copy of his emailed invitation to Claude Mauffette, dated 20 May 2011, printed out for me by Glenn during my final visit, 21 May. With map to 16 Avenue Springfield in Westmount (verso), home of Karla Gruodis and Dawson College prof, typographer George Vaitkunas (who had designed two books for the CCA), location of the ceremony, Wednesday 25 May, 5:00–7:00.
Claude Mauffette Design Industriel was Glenn's neighbour at 4710 rue St-Ambroise. Named Montréal designer of the year in 1993, his innovative corkscrews and ærators made an immediate hit with a connoisseur of the grape, like Glenn.

14 **Glenn Goluska | June 26, 1947 – August 13, 2011**
Digital death announcement posted on the Alcuin Society website.
TEXT (set in Goluska) "You can lose a man like that by your own death, but not by his. So until then, let us rejoice in him. | GEORGE BERNARD SHAW | Photo: Glenn judging at the Alcuin Society 'Awards for Excellence in Book Design in Canada', 2007" [by Jason Vanderhill].
NOTE *that this was the immediate memorial posted on the site; it has since been greatly expanded, together with links to a number of complementary sites.*

15 **[seven cards]**
Each 93 × 108 mm. Laserprinted place settings representative of those distributed at the 29th Alcuin Society Book Design Awards Ceremony at The Arts and Letters Club in Toronto, Monday 3 October 2011. Including tent cards for Michael Bowness, Chester Gryski, Diane Kruger, Anna Prior, Scott Richardson, Bill Toye and Marthe Yollick.

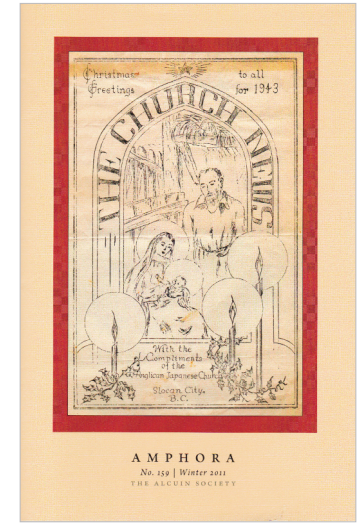
"The Alcuin Society also took the opportunity to honour the three past recipients of their lifetime achievement award, the Robert R. Reid Award. A rather handsome medal of honour, set in a book, was designed by Robert Chaplin for the previous winners: Frank Newfeld, Jim Rimmer and Glenn Goluska [51 days after his death]."

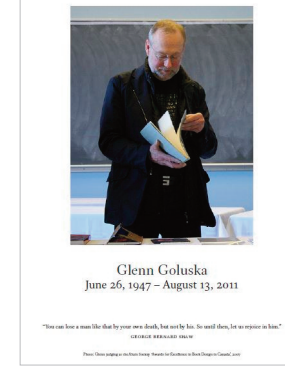
ROBERT R. REID AWARD RECIPIENTS

2007 | Robert R. Reid received the inaugural honour at Reidfest, 16 November 2007; presentation following 13 June 2011 at the Alcuin Society AGM in Vancouver
2009 | Frank Newfeld presented 3 October 2011 at the Arts and Letters Club, Toronto
2010 | Jim Rimmer presented to the Rimmer family at the SFU Library / Alcuin Society talk 21 October 2011
2011 | Glenn Goluska presented at a private ceremony in Montreal 25 May 2011
2012 | Stan Bevington presented 30 March 2012 in Vancouver
2013 | William Rueter RCA MGDC presented 21 March 2013 in Vancouver
2014 | Jan & Crispin Elsted the Barbarians presented 8 June 2015 in Vancouver
2015 | Rod McDonald presented 6 June 2016 in Vancouver
2017 | Denise Lapointe & David Carruthers of La Papeterie Saint-Armand presented June 2018 in Montreal
2018 | Robert Bringhurst presented 4 April 2019 in Vancouver.

16 **'The 29th Alcuin Society Awards Handed Out in Toronto Monday Evening' by Michael Doyle**
A review of the ceremonies posted online at *openbooktoronto.com,* 5 October 2011. Includes a reference to Glenn: "The Alcuin Society also took the opportunity to honour the three past recipients of their lifetime achievement award, the Robert R. Reid Award. A rather handsome medal of honour, set in a book, was designed by Robert Chaplin for the previous winners: Frank Newfeld, Jim Rimmer and Glenn Goluska."

17 **AMPHORA | No. 159 || Winter 2011 | THE ALCUIN SOCIETY [cover]**
40pp periodical, stitched in illustrated card covers; 279 × 183 mm. Edited by Peter Mitham for The Alcuin Society; ISSN 0003-200X. Designed by Jason Dewinetz and printed at Still Creek Press, Burnaby. Includes four articles on Glenn, comprising his eulogy: 'Glenn Goluska (1947–2011): A Singular Type' by Robert Bringhurst (pp3–8); 'A Visual Truth-Teller' by Andrew Steeves (p9); 'Typographical Sophistication at the CCA' by Denis Hunter (pp9–11); and 'Character Revealed in Colophons' by Chester Gryski (pp11/2). With ten reproductions including: *ZaUm* by Aleksei Kruchenykh (pp3 & 7); *The Cry of Distant Ants* by Alexander Urusov (4); *Notes Towards a Poem that Can Never Be Written* by Margaret Atwood (5); *10 Poems* by Norm Sibum (6); *Nine Poets Printed* (9); *Letters to Salonika* by Robert Kroetsch (10); *Toys and the Modernist Tradition* (11); *Additives* by Paul Dutton (11); and the lone illustration in colour, the Léger bicycle broadside (12).
With a.n.s. from Chester Gryski laid in, presenting the copy as a gift.





1 **A Newsletter for the Arts of the Book | FINE PRINT | VOLUME I JULY 1975 NUMBER 3**
[12pp] foliated [21]–32, unbound; 279 × 204 mm.
COLOPHON "Monotype composition by Peters Typesetting. | Andrew Hoyem, Printer, San Francisco."

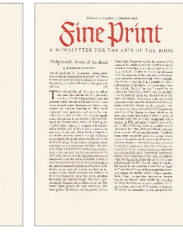
2 **Volume 2, Number 1 / January 1976 | Fine Print | A NEWSLETTER FOR THE ARTS OF THE BOOK**
16pp stitched in self-covers; 279 × 203 mm.
COLOPHON "This issue has been set in Monotype Dante and printed by | Michael & Winifred Bixler with woodcuts by Michael Berdan | and photographs reproduced by The Leether Press, Boston."

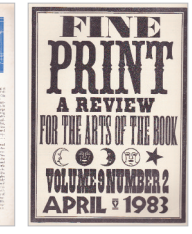
3 **Fine Print | A REVIEW FOR THE ARTS OF THE BOOK | VOLUME V • NUMBER 3 • JULY 1979**
[32pp] foliated [69]–[100], stitched in self-covers; 305 × 228 mm. Includes the [4pp] issue of FINE PRINT | CALENDAR OF EVENTS | volume 5, number 3, part 2 | July 1979.
COLOPHON "Each issue of FINE PRINT is designed by a different typographer. This | issue was designed by Scott Walker of Port Townsend, Washington. | The banner and headings were especially executed by Tim Garvin for | this issue. Composed by Mackenzie-Harris Corporation; printed by | Amaranth Press; photographs printed by Advance Printing Co., in San | Francisco."
EX LIBRIS *Glenn Goluska.*

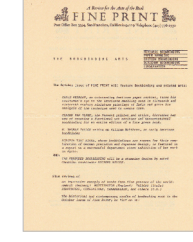
4 **FINE | PRINT | A REVIEW | FOR THE ARTS OF THE BOOK | VOLUME 9 NUMBER 2 | APRIL 1983 [cover]**
[40pp] foliated 43–82 (including two plate leaves in the pagination), stitched in letterpress paper covers; 303 × 229 mm. Includes a historical overview of wood type by Stephen O. Saxe entitled 'The Romance of Wood Type' (pp 45–9, 82) and a page-and-a-half on Crispin and Jan Elsted's Barbarian Press (51/2). With FINE PRINT 2: CLASSIFIED ADVERTISEMENTS laid in, a 6pp gatefold leaflet.
COVER VERSO "Cover design [in six different woodtype faces] by Claire Van Vliet, Janus Press, Newark, | Vermont. With this issue, Fine Print begins the process of | re-designing its interior typography. This will be a con- | tinuing effort, lasting through several issues. The pub- | lisher, staff, and printers beg your patience as well as | your comments. The text is composed in Jan van | Krimpen's Monotype Spectrum by Mackenzie-Harris | Corp., San Francisco. Engravings by Bauer Engraving | Co. and Graphic Arts Engraving Co., San Francisco. | Letterpress printing by Will H. Powers and Wesley B. | Tanner, Berkeley, California. Offset lithography by | Helicon Press, San Francisco."

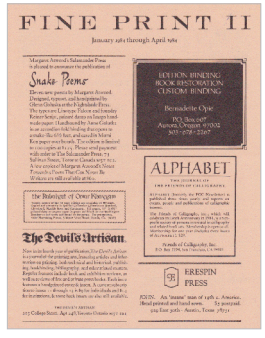
5 **THE BOOKBINDING ARTS**
Flier; 278 × 215 mm. Advertising the October 1983 issue of Fine Print with the focus on bookbinding and related arts, featuring Michael Wilcox.

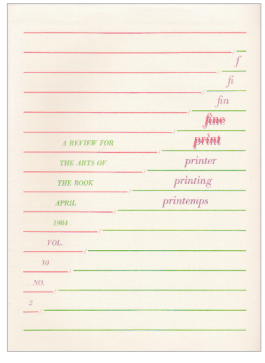
6 **Reader, Lover of Books, Lover of Heaven… | WILLIAM BLAKE | FINE | PRINT | The REVIEW | for the ARTS | of the BOOK [cover]**
Landscape broadsheet designed as an [8pp] leaflet; 215 × 137 mm (folded); 215 × 539 mm (unfolded sheet). Illustrated promotional brochure offset red and black on cream stock, reproducing nine covers and a page-spread from previous issues of the journal. In a printed envelope addressed to "Nicky Drumbolis | 169 John St. | Apt. #2 | Toronto, Ontario | M5T 1X3" (with another label beneath addressed to "ARNO WERNER, BOOK-











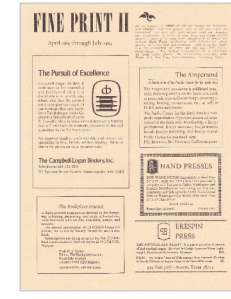
BINDER [*sic*] | Ferry Road | Hadlyme, CT 06439"); postmarked 1 November 1983.
Also enclosing a subscription form (in three panels); a printed letter from editor Sandra Kirshenbaum; a Special Advance Notice (offering 1984 issues at the old rate for subscriptions received earlier than 1 December 1983); and two return envelopes (one with detachable subscription flap).

7 **FINE PRINT | A REVIEW FOR THE ARTS OF THE BOOK • VOLUME 10, NUMBER 1 • JANUARY, 1984 [cover]**
[40pp] foliated 3–[42] (including two plate leaves in the pagination), stitched in letterpress paper covers; 303 × 228 mm. Includes a review of The Devil's Artisan by Kathleen Walkup (p33) with three references to Glenn (as editor, insert printer and contributor). Three paragraphs conclude with: "The hand of co-editor William Rueter is also very evident, and he has been instrumental in fostering the development of the magazine." Enclosing Fine Print II, a 6pp gatefold leaflet.
COLOPHON "The cover of this issue of Fine Print was designed by Lance | Hidy. The text is composed in Jan van Krimpen's Mono- | type Spectrum by Mackenzie-Harris Corp. of San Fran- | cisco. Engravings by Bill Bratt, Bauer Engraving Co., San | Francisco. Offset lithography by Helicon Press, San | Francisco. Letterpress printing by Will H. Powers and | Wesley B. Tanner, Berkeley. Bound by Economy Bind- | ery, Berkeley."

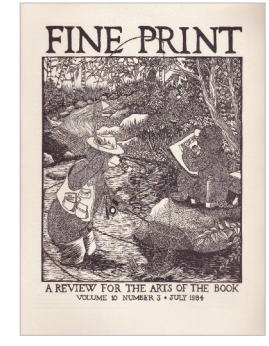
8 **FINE PRINT II | January 1984 through April 1984**
6pp gatefold leaflet offset on tan stock; 277 × 214 mm. The first page has separate display ads for *Snake Poems* by Margaret Atwood and The Devil's Artisan. Positioned at the upper left of the page, the Atwood ad (at four inches) cost $80. With no mention of Glenn, the ad for The Devil's Artisan ($60) invites subscriptions for issues 11 through 13, to 215 College Street Apt 248, Toronto M5T 1R1 ($9 for individuals, $14 for institutions).
COPY "Margaret Atwood's Salamander Press | is pleased to announce the publication of | *Snake Poems* | Eleven new poems by Margaret Atwood. | Designed, typeset, and handprinted by | Glenn Goluska at the Nightshade Press. | The types are Linotype Falcon and foundry | Reiner Script, printed damp on Imago hand- | made paper. Handbound by Anne Goluska | in an accordian-fold binding that opens to | a snake-like 6½ feet, and cased in Momi | Kon paper over boards. The edition is limited | to 100 copies at $125. Please send payment | with order to The Salamander Press, 73 | Sullivan Street, Toronto Canada M5T 1C2 [the author's home]. | A few copies of Margaret Atwood's *Notes* | *Towards a Poem That* [*sic*] *Can Never Be* | *Written* are still available at $60."

9 **FINE PRINT | Volume 10, Number 2: April 1984**
[40pp] foliated 47–86 (including two plate leaves in the pagination), stitched in letterpress paper covers; 304 × 229 mm. Includes Glenn's review of *Specimen Sheets Pulled from the Wood Type in Drawer Six. From the Cabinet at Green Gables and a Sheet or Two of Type from Friends* Edited by Gene Holtan (1983: Quadq Press, Santa Cruz), the 40pp first book of the press (p70). Under 'Contributors to this Issue' (p86) Glenn is described as "proprietor of the Nightshade Press in Toronto, Canada, [who] has a substantial collection of wood type. He is co-editor of The Devil's Artisan"; while further down the page, Will Rueter is identified as "founding editor of The Devil's Artisan". Enclosing a copy of "FINE PRINT II | April 1984 through July 1984," 8pp unbound; 278 × 215 mm.
COLOPHON "The cover of this issue of Fine Print was designed by Betsy | Davids. The text is composed in Jan van Krimpen's | Monotype Spectrum by Mackenzie-Harris Corp., San | Francisco. Engravings by Bill Bratt,

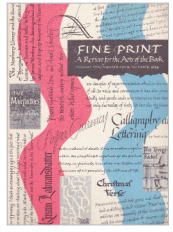
Bauer Engraving | Co., San Francisco. Offset lithography by Helicon Press, | San Francisco. Letterpress printing by Wesley B. Tanner | and Will H. Powers, Berkeley. Bound by Economy Bind- | ery, Berkeley."
Betsy Davids was Glenn's instructor during the third annual Summer Book Arts Workshops at California College of Arts and Crafts (1981). She and her husband James Petrillo of Rebis Press had both performed at A Space in Toronto, Friday 6 October 1978, just prior to (but in fact part of) the 11th Annual International Festival of Sound Poetry (14–21 October 1978), for which Glenn designed the poster.

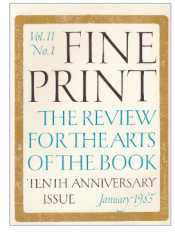


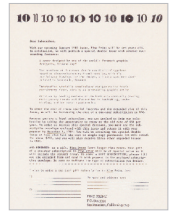
10 FINE PRINT | **Volume 10, Number 3: July, 1984 [upper cover verso]**
[44pp] foliated 91–134 (including two plate leaves in the pagination), stitched in letterpress paper covers; 302 × 229 mm. As usual, the covers also figure in the pagination.
COLOPHON "The cover of this issue has been designed and cut in | wood by Sarah Chamberlain, and printed from a photo- | engraving. The text is composed in Jan van Krimpen's | Spectrum type by Othmar Peters at Mackenzie-Harris | Corp., San Francisco. Text engravings by Bill Bratt, | Bauer Engraving Co., San Francisco. Offset lithography | by Helicon Press, San Francisco. Letterpress printing by | Will H. Powers and Wesley B. Tanner, Berkeley. Bound | by Economy Bindery, Berkeley."
Included in the section devoted to Recent Press Books are reviews of *Scott Joplin & the Music of Ragtime,* under the imprimerie dromadaire heading (p95) and Glenn's two productions for Salamander Press (pp97/8). The Joplin review includes an illustration of the cover typography, a transcription of the colophon and a receptive paragraph subscribed "L. McL." (Contributing Editor Leigh McLellan). The review of the two Atwood books reprints the colophons which mention Glenn (p97) with a paragraph devoted to each (p98) together with a reproduction of the title-page design for *Snake Poems,* again by Leigh McLellan. She takes mild exception to Glenn's choice of type in both books (the Palatino text face in *Notes Towards a Poem That Can Never Be Written,* and Reiner Script titles throughout *Snake Poems*), but concludes that Atwood's poetry salvages all…
The issue ends with a somewhat relevant reference in the 'In Brief' section (p134): "The great contributions of the 'Chicago School' to American typography, calligraphy, and book design have brought us such names as Will Bradley, Oz Cooper, Ray DaBoll, and R. Hunter Middleton. The tradition continues as the School of the Art Institute of Chicago is developing a Book Arts Program with coursework including manuscript study at the Newberry Library, printing, typography, papermaking, binding, and calligraphy. The School is requesting donations…".
Also enclosing two fascicules: [1] a 302 × 226 mm leaflet by Mary Ann Hayden of Sombre Reptiles Press, Berkeley, entitled 'Tiger Learns the Alphabet; Poor Tiger'. The cover reads: "Fine Print. Volume 10, Number 3. Part III." The colophon: "Continuous Tone Print from hand-drawn separations | Printed on #80 Karma text in three colors | By Don Cushman at the West Coast Print Center | Especially for Fine Print."
[2] a 277 × 215 mm gatefold leaflet, FINE PRINT II | July through October, 1984 | Volume 10, Number 3.

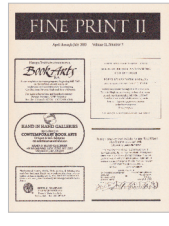


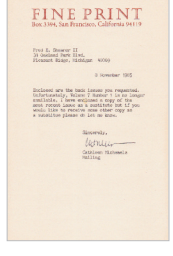
11 **Fine Print | Volume 10, Number 4: October, 1984 [upper cover verso]**
[44pp] foliated 139–182 (including four plate leaves in the pagination), stitched in letterpress paper covers; 302 × 229 mm. As usual, the covers also figure in the pagination. With an [8pp] advertising supplement laid in,











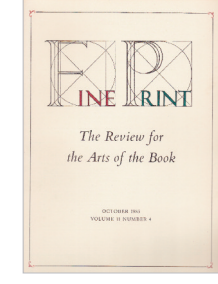
"FINE PRINT II | October 1984 through January 1985 • Volume 10, Number 1"; and a subscription leaf for the following year, including the tenth anniversary double issue projected for January 1985.
COLOPHON "The cover of this issue has been designed by | Charles Skaggs. A key to the color elements will be found on | page 139. The text is composed in Jan van Krimpen's | Spectrum type by Mackenzie-Harris Corp., San Francisco. Text engravings by Bill Bratt, Bauer Engraving | Co., San Francisco. Cover and offset lithography printed | by Helicon Press, San Francisco. Letterpress printing by | Wesley B. Tanner & Will H. Powers, Berkeley. Bound | by Economy Bindery, Berkeley."

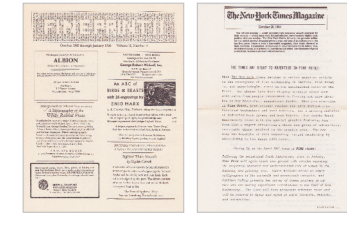
12 **FINE PRINT | VOLUME 11, NUMBER 1: JANUARY, 1985**
76pp stitched in letterpress card covers; 304 × 229 mm. The pagination incorporates two coated plate leaves [pp27/8] and [49/50] as well as the insert [37–40]. Tenth anniversary issue, including congratulatory designs in red and black by 28 past issue and cover designers. The cover is handprinted black, blue and gold.
"ABOUT THE COVER | The cover of this issue of Fine Print has been designed and | calligraphed by one of the most renowned of graphic artists, | Hermann Zapf. Professor Zapf is celebrated worldwide for his | contributions to type design and the lettering arts. He is the | creator of over 100 typefaces, including the popular Palatino | and Optima, and recently Zapf Chancery… | … | We are honoured to have the noble letterforms of Hermann | Zapf gracing the cover of our tenth anniversary issue" (p70).
"COLOPHON | This issue of Fine Print was composed in Jan van Krimpen's | Spectrum types by Othmar Peters at Mackenzie-Harris Corp. | of San Francisco. The text engravings were made by Bill Bratt | at Bauer Engraving Co., San Francisco. Jere and Spiros Polemis | printed the cover and offset illustrations at Helicon Press in | San Francisco. Letterpress printing by Will H. Powers & Wesley | B. Tanner, Berkeley. Bound by Art Velardo and Art Velardo, | Jr. of Economy Bindery, Berkeley, and A. L. Lemos Co., San | Francisco. The paper is Mohawk Letter-presss Text, supplied by | Mohawk Paper Mills, Cohoes, New York. | The special center insert in this issue features the first | showing of a new Civilité type by Hermann Zapf. It has been | printed exclusively for Fine Print in Darmstadt, Germany, by | Walter Wilkes at the Technische Hochschule Darmstadt [p2]."
ENCLOSURES Fine Print & Fine Print II | Advertisers' Rate Card (and subscription envelope); & a leaf inviting ads for the April 1985 issue, headed with an excerpt from The New York Times Magazine, 28 October 1984.
No contributions by or references to Glenn.

13 **FINE PRINT | VOLUME 11, NUMBER 2: APRIL, 1985**
[48pp] foliated 79–130, stitched in letterpress paper covers; 303 × 229 mm. Includes an obituary for Glenn's first instructor, Ben Lieberman (1914–84), p129.
COLOPHON "This issue was composed in Jan van Krimpen's Spectrum types at Mackenzie-Harris Corp., San Francisco. Text engravings by | Bill Bratt, Bauer Engraving Co., San Francisco. Offset illustrations printed by Helicon Press, San Francisco. Letterpress | by Wesley B. Tanner & Will H. Powers, Berkeley. Bound by Economy Bindery of Emeryville."
ADDENDA: FINE PRINT II | April through July 1985 Volume 11, Number 2, unbound 12pp; FINE PRINT | IS A TEN | JOIN OUR CELEBRATION ad leaf; and a typed letter to Fred E. Shearer in Pleasant Ridge, Michigan, on Fine Print letterhead signed by Cathleen Micheaels (dated 8 November 1985).

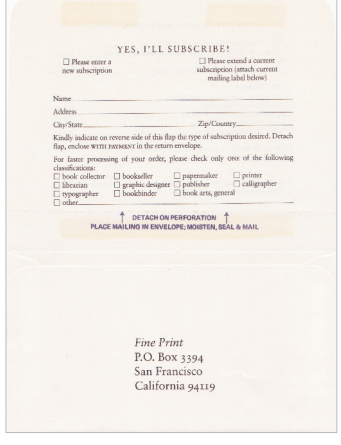
14 **FINE PRINT | VOLUME 11, NUMBER 3: JULY, 1985**
[52pp] foliated 135–86, with plate leaves included in the pagination and the lower cover foliated 187 (recto), stitched in paper covers; 305 × 225 mm. Includes a glowing review by Contributing Editor Kathleen Walkup of two dromadaire broadsides (with black-and-white illustrations), Leger's bicycle poem and Eisenhower's caveat against militarism (pp140/1). They were chosen by a jury of four (including the reviewer and Glenn's friend Alastair Johnston) for the magazine's Second Annual Broadside Round-Up (pp139–41). Further along in the issue, Glenn favourably reviews the playful portfolio, *The Ultimate Victorian* [wood typeface] by Robert M. Jones, produced at The Glad Hand Press in Stamford (p158).
"ABOUT THE COVER | Gunnlaugur S. E. Briem, who drew the cover, is an Icelandic | designer who lives in London."
COLOPHON "This issue was composed in Jan van Krimpen's Spectrum types at Mackenzie-Harris Corp., San Francisco. Text engravings by | Bill Bratt, Bauer Engraving Co., San Francisco. Offset illustrations printed by Tea Lautrec Litho, San Francisco. Letterpress | by Wesley B. Tanner & Will H. Powers, Berkeley. Bound by A. L. Lemos Co., San Francisco."

15 **FINE PRINT | VOLUME 11, NUMBER 4: OCTOBER, 1985**
[52pp] foliated [191]–242, with 2 plate leaves included in the pagination, stitched in paper covers; 305 × 228 mm.
"ABOUT THE COVER | The cover of this issue has been designed by Martino Marder- | steig using letters from the alphabet of Felice Feliciano for | the title. Feliciano was a fifteenth-century Veronese scholar | and calligrapher, who wrote the oldest treatise on the geo- | metric construction of Roman capital letters. His book is a | well-known reference source for typographers and type | designers."
COLOPHON "This issue was composed in Jan van Krimpen's Spectrum types at Mackenzie-Harris Corp., San Francisco. Text engravings by | Bill Bratt, Bauer Engraving Co., San Francisco. Offset illustrations printed by Tea Lautrec Litho, San Francisco. Letterpress | by Will Henry Powers & Wesley B. Tanner, Berkeley. Bound by A. L. Lemos Co., San Francisco."
ENCLOSURES: FINE PRINT II | October 1985 through January 1986 Volume 11, Number 4, [8pp] unbound; New York Times ad sheet; and ad rate card.





16 **FINE PRINT | VOLUME 12, NUMBER 1 : JANUARY, 1986 [cover verso]**
[48pp, 4 plate leaves]: foliated [3]–14, [plate leaf], 17–24, [plate leaf], 27–34, [plate leaf], 37–44, [plate leaf], 47–[58] with the covers also figuring in the pagination [60 surfaces in all], stitched in card covers handprinted yellow, red and black; 304 × 228 × 5 mm. A quarterly journal edited and published by Sandra Kirshenbaum from 1610 Bush Street, San Francisco 94109 (with Robert Bringhurst one of eight Contributing Editors).
COLOPHON "This issue was composed in Jan van Krimpen's Spectrum types at Mackenzie-Harris Corp., San Francisco. Text engravings by | Bill Bratt, Bauer Engraving Co., San Francisco. Offset illustrations printed by Tea Lautrec Litho., San Francisco. | Letterpress by Wesley B. Tanner & Will Henry Powers, Berkeley. Bound by A. L. Lemos Co., San Francisco. | The color printing in this issue is funded by a grant from the California Arts Council [cover verso]."



"ABOUT THE COVER | The cover is designed by Glenn Goluska, Toronto. Clockwise, | from upper left corner: Hebrew type case; Russian type case; | a Cyrillic font cut by Berthold at the turn of the century; | Coptic type case; diagram for drawing a Cyrillic capital *F*, | from *Postroenie Shriftov*, Moscow, 1958; Egyptian Hieroglyphic | types from the Imprimerie Nationale, Paris; Greek type case; | the Arabic word for "book" (*kitaab*); and a Hebrew *aleph* from | an alphabet designed by Eric Gill in 1937. The type case illus- | trations are all from Theotiste Lefevre's *Guide pratique du com-* | *positeur d'imprimerie*, Paris, Firmin Didot Freres, 1872–73. | Glenn Goluska designs and prints books for others at The | Nightshade Press and for himself at imprimerie dromadaire. | Both presses share quarters and equipment, including some | two dozen fonts of Cyrillic type, on a back lane in down- | town Toronto, In a previous life he majored in modern | languages at the University of Toronto, studying Russian, French, German, and more recently, two semesters of | Egyptian hieroglyphs [p4]." Enclosed within this issue is an [8pp] unbound issue of "FINE PRINT II | January through April 1986 Volume 12, Number 1", including a 'Calendar of Events' and 'Classified Advertisements'. Also enclosing an addressed subscription envelope. Glenn is not included among 'Contributors to this Issue' (p57); nor did he condescend to capitalize on the exposure by taking out an ad for his press.

SANDRA KIRSHENBAUM *"This is January '86, volume 12 number 1. The cover design is made of different typecases."*

ROBERT HARLAN *"The lay of the case, right?"*

K *"Yes, and these are layouts of the case in different languages."*

H *"It's roman alphabet, cyrillic, black letter and so on."*

K *"Then there's Hebrew, and down here there's arabic* [sic], *and down here there are Egyptian hieroglyphics. This was specially designed by Glenn Goluska."*

H *"Do you remember who he was?"*

K *"Yes. He was a Canadian who had the Nightshade Press. He also printed books at his own press called Imprimerie Dromédaire* [sic], *which means Camel Printing Press. He was expert in non-Roman types, and that's why he was able to do these typecase illustrations."*

H *"It's quite a dramatic cover. Very interesting* [Sandra Kirshenbaum, A Life with Books and with Fine Print: The Review for the Arts of the Book / An Oral History Conducted in 1999 by Robert D. Harlan. *With an Introduction by Robert D. Harlan. 2001: The Bancroft Library, University of California, Berkeley, pp106/7*]."

K *"I'd like to say that I think one of the reasons that the cover designs were so successful was that I let the graphic artists that* [sic] *did the covers have complete freedom, and even if I didn't much like the cover design I always let the artists have their own way. I guess that was part compensation for a very small fee for doing it, that they could absolutely have complete freedom to do any design they want within the color restrictions. Sometimes I was greatly surprised by what they produced [laughter]."*

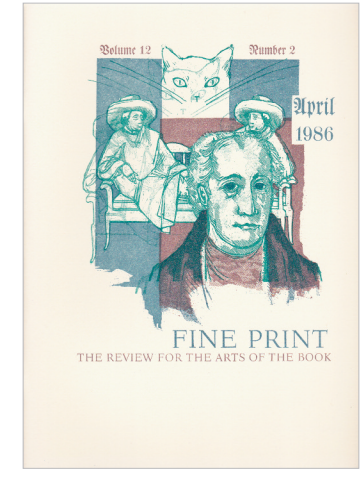
H *"But you still used them, right?"*

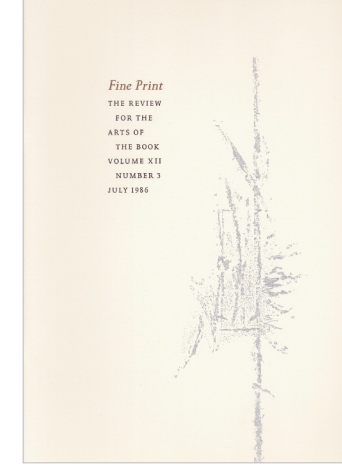
K *"Sure* [*op cit, p108*]."

17 **FINE PRINT | VOLUME 12, NUMBER 2 : APRIL, 1986**

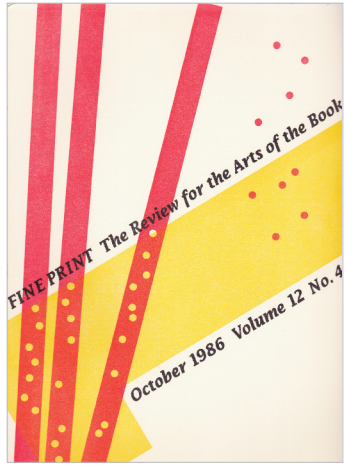
[64pp] foliated [63]–[126], with 4 plate leaves included in the pagination; stitched in card covers; 304 × 227 mm. Guest editor for the issue: Renate Ræcke of Hamburg. The cover was designed by Roswitha Quadflieg of the

Raamin Presse in Hamburg, illustrating a dream by Bettina von Arnim about Gœthe and a cat; typeset in Lutetia and Leibniz-Fraktur. The insert, 'Dies ist das Lied der Lieder von Salomo' [91–8], printed by Walter Wilkes, illustrates masterpieces of German bookmaking. Includes a black-and-white image of Glenn's *Brooklyn Bridge* on one of the coated plate leaves [p71] illustrating an accompanying review by Michael McPherson (pp76/7), in which he claimed Glenn's impressionistic woodcut of the bridge stood out as "a disappointing flaw in an otherwise outstanding tribute both to a fine poet and to the 'Great Bridge'." Noted for having "made a special study of avant-garde typography of the late nineteenth and early twentieth centuries" (p124), McPherson is described as "senior designer for the publications office of Northeastern University in Boston". The section, 'Recent Press Books' (pp68–79, 119–22), also includes a review of an Aliquando book (adjacent to the *Bridge* review), together with others by Robert Bringhurst (68/9) and Crispin Elsted (120–2).
COLOPHON "This issue was composed in Jan van Krimpen's Spectrum types at Mackenzie-Harris Corp., San Francisco. Text engravings by | Bill Bratt, Bauer Engraving Co., San Francisco. Offset illustrations printed by Tea Lautrec Litho., San Francisco. The special | center insert was printed exclusively for Fine Print in Darmstadt, West Germany, by Walter Wilkes at the Technische | Hochschule. Letterpress printing by Will H. Powers & Wesley B. Tanner, Berkeley. Bound by A. L. Lemos Co., San Francisco. | The color printing in this issue is funded in part by a grant from the California Arts Council."
This issue saw Robert Bringhurst join seven others as a contributing editor to the magazine. A regular contributor to the magazine, Bringhurst – whose eulogy appeared in AMPHORA *159: 'Glenn Goluska (1947–2011): A Singular Type' – was a stalwart friend to Glenn. Back in 76, I'd featured his Kanchenjunga Press publications in the glass case at Reid's Books (alongside those of Blackfish and Dreadnaught), but it wasn't until sometime in the 80s when we finally met, over dinner at Glenn's. Robert had yet to complete our new bible (no disrespect to Vincent Steer) –* The Elements of Typographic Style *– but his insights and expertise across the spectrum of liberal arts, made it clear that Glenn particularly valued his company and feedback. While consummately humble, Glenn's exceptional linguistic and literary proficiencies (beyond the translations he* does *get passing credit for) coupled with his eye for design and style, weren't always recognized together by the same person. He shared that drawback with Dwiggins, neither a mentor nor idol, but rather more a precursor in whom he caught glimpses of himself. Not discounting Glenn's numerous other inky intimates and acquaintances, but Robert definitely brought out a different tenor of exchange in him, which was both inspiring and heartening.*



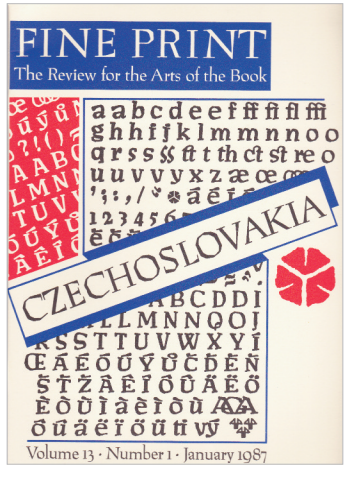


18 **FINE PRINT | VOLUME 12, NUMBER 3 : JULY, 1986**
[52pp] foliated [131]–[182], with 4 plate leaves included in the pagination; stitched in card covers; 304 × 229 mm. The cover is illustrated by Keith Achepohl with typography by Harry Duncan. Includes a review by Glenn of two bilingual books produced at Technische Hochschule in Darmstadt (*Emily Dickinson: Gedichte;* and *Ovid: Die Jagl auf den Calydonischen Eber*), illustrating alternate solutions to the typographic difficulty in setting en-face texts which differ in length because of differences in the languages (pp150 & 163).
COLOPHON "This issue was composed in Jan van Krimpen's Spectrum types at Mackenzie-Harris Corp., San Francisco. Text engravings by | Bill Bratt, Bauer Engraving Co., San Francisco. Offset illustrations printed by Tea Lautrec Litho., San Francisco. | Letterpress printing by Wesley B. Tanner & Will H. Powers, Berkeley. Bound



by A. L. Lemos Co., San Francisco. | The color printing in this issue is funded in part by a grant from the California Arts Council."

19 **FINE PRINT | VOLUME 12, NUMBER 4 : OCTOBER, 1986**
[52pp] foliated [187]–238, with 4 plate leaves included in the pagination; stitched in card covers; 305 × 228 mm. Cover designed by Contributing Editor Leigh McLellan. Includes a positive review by Contributing Editor Mark C. Livingston of the William Hoffer publication, *10 Poems* by Norm Sibum, designed and printed by Glenn (p225).
COLOPHON "This issue was composed in Jan van Krimpen's Spectrum types at Mackenzie-Harris Corp., San Francisco. Text engravings by | Bill Bratt, Bauer Engraving Co., San Francisco. Offset illustrations printed by Tea Lautrec Litho., San Francisco. | Letterpress printing by Wesley B. Tanner & Will H. Powers, Berkeley. Bound by A. L. Lemos Co., San Francisco. | The color printing in this issue is funded in part by a grant from the California Arts Council."



20 **FINE PRINT | VOLUME 13, NUMBER 1 : JANUARY, 1987**
[52pp] foliated [3]–54, with 6 plate leaves included in the pagination; stitched in card covers; 305 × 229 mm. The Czech issue, with cover designed by Jan Jiskra. Includes a lengthy letter by Contributing Editor and East Coast Correspondent Abe Lerner, taking issue with Glenn's review of the Technische Hochschule books in issue 12:3 (pp7 & 52/3).
"*What does Glenn Goluska look for in a book? Why does he find lifeless these superb examples of book art? Is it because he has grown accustomed, in today's private press atmosphere, to the titillating graphic effects that have invaded our book world from the fields of advertising and sales promotion?*" (p53).
Glenn's reservations about the books, however, stemmed wholly from the absence of something more than mere technical excellence:
"*These two books from Germany offer two solutions to the problem* [*of en face translation*], *but they also leave me with the uncomfortable feeling that what I am holding in my hand are calculated solutions to a problem rather than books with a life beyond their technical competence.*"
COLOPHON "This issue was set in type at Mackenzie-Harris Corp., San Francisco. The types are Jan van Krimpen's Monotype Spectrum, and | Monotype Menhart Roman & Italic designed by Oldřich Menhart. Text engravings by Bill Bratt, Bauer Engraving Co., San | Francisco. Offset illustrations printed by Phelps / Schaefer Litho-Graphics, Brisbane. Cover printed by Tea Lautrec Litho., San | Francisco. Letterpress by Will H. Powers & Wesley B. Tanner, Berkeley. Bound by A. L. Lemos Co., San Francisco. | The color printing in this issue is funded in part by a grant from the California Arts Council."

21 **FINE PRINT | VOLUME 13, NUMBER 2 : APRIL, 1987**
[52pp] foliated [59]–[110], with 4 plate leaves included in the pagination; stitched in card covers; 305 × 228 mm. Cover designed by Dorothy Abbe around a Dwiggins ornament.
COLOPHON "This issue was set in type at Mackenzie-Harris Corp., San Francisco. The types are Jan van Krimpen's Monotype Spectrum and William | Addison Dwiggins's Linotype Caledonia. Text engravings by Bill Bratt, Bauer Engraving Co., San Francisco. Offset illustrations | printed by Tea Lautrec Litho., San Francisco.

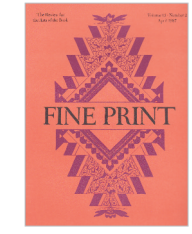
Cover printed by Phelps / Schaefer Litho-Graphics, Brisbane. Letterpress by Wesley B. | Tanner & Will H. Powers, Berkeley. Color printing in this issue is funded in part by a grant from the California Arts Council."
Lacking contributions or references to Glenn, but the two articles on Dwiggins together with numerous illustrations of his work, make the issue focal here.

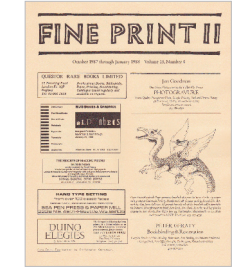
22 **FINE PRINT | VOLUME 13, NUMBER 4 : OCTOBER, 1987**
[40pp] foliated [179]–[218], with two plate leaves included in the pagination; stitched in offset card covers; 303 × 228 mm. Cover designed by Kay Amert.
COLOPHON "This issue was composed in Jan van Krimpen's Monotype Spectrum types at Mackenzie-Harris Corp., San Francisco. Text | engravings by Bill Bratt, Bauer Engraving Co., San Francisco. Cover and offset illustrations printed by Phelps /| Schaefer Litho-Graphics, Brisbane, California. Letterpress by Wesley B. Tanner & Will H. Powers, Berkeley. | Fine Print gratefully acknowledges the support of the California Arts Council and the Fleishhacker | Foundation, who provided partial funding for this issue."
ENCLOSURES: FINE PRINT II | October 1987 through January 1988 Volume 13, Number 4, [8pp] unbound; THIS HOLIDAY SEASON, | WHY NOT GIVE FINE PRINT? subscription leaf with envelope.
Nothing by or about Glenn, but the ad insert includes a listing for an exhibition with his work: 'Aliquando Press: Twenty-Five Years of Private Printing', at the University of Toronto, 20 January – 31 March 1988 [*p4*].

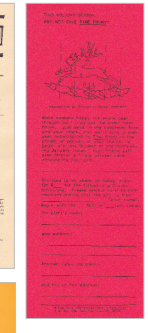
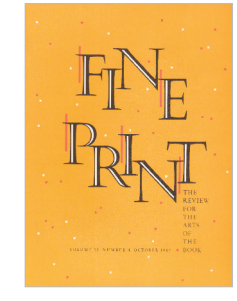
23 **Return of the Scholar-Printer: | The Coming Role of Fine Printing in America | A LECTURE BY SANDRA KIRSHENBAUM | 10 OCTOBER AT THE STINEHOUR PRESS**
[4pp] landscape leaflet; 86 × 159 mm. An invitation handprinted red an black on grey laid stock. Scheduled for Saturday 10 October at The Stinehour Press, Lunenberg, Vermont, the lecture possibly occurred in 1987 (though it may also have been either 1981 or 1992). "We would be happy to make motel reservations for you."

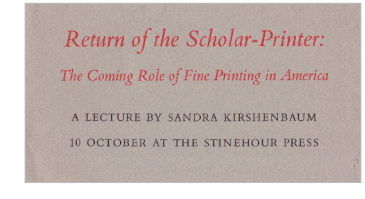
24 **Fine Print On Type**
Sheet; 278 × 215 mm. Prospectus and order form for this 160pp collection of articles from Fine Print Magazine, 1977–88, copublished in 1989 by Fine Print, Box 3394; and Bedford Arts, 250 Sutter Street suite 550 (both in San Francisco). Reproduces the cover design by Jack Stauffacher.

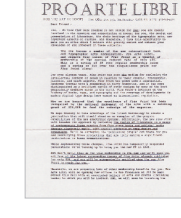
25 **FINE PRINT | VOLUME 16, NUMBER 2 : SUMMER, 1990**
[40pp] foliated [55]–94; stitched in card covers; 305 × 229 mm. Cover illustrated by Fernand Baudin. Includes a glowing review by Crispin Elsted of David Kotin's publication, *Blemie's Will: The Last Will and Testament of Silverdene Emblem O'Neill,* produced by Glenn (p91). "Glenn Goluska, who designed & printed *Blemie's Will* at his Nightshade Press for David B. Kotin, is the best letterpress designer-printer in Canada."
COLOPHON "This issue was set in Monotype Bembo by Othmar Peters, and cast by Patrick Reagh, Printers, Los Angeles. Engravings by Harms | Graphics, San Bruno; and Kayenay Graphics, Mason City, Iowa. Offset illustrations printed by Phelps-Schaefer Litho-Graphics, | Brisbane. Letterpress by Wesley B. Tanner, Berkeley; and James Wehlage at the Anchor & Acorn Press, Petaluma."

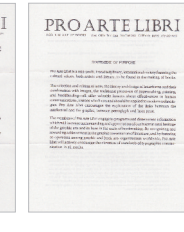


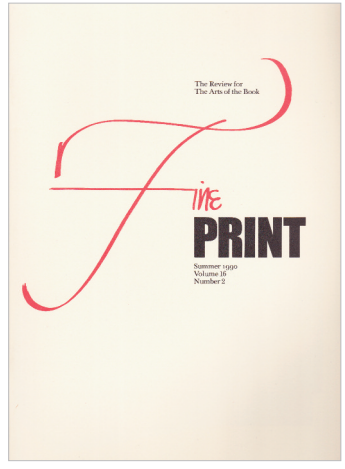


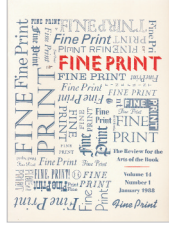



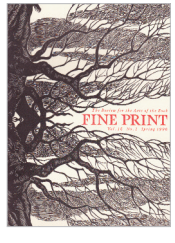


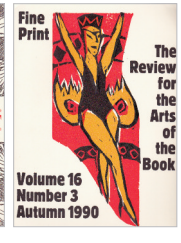












26 **PRO ARTE LIBRI | FOR THE ART OF BOOKS Post Office Box 3394 San Francisco California 94119 415-543-4455**
Sheet; 278 × 215 mm. Headed "Statement of Purpose", an introduction to the new umbrella society of Fine Print Magazine founder Sandra Kirshenbaum, offset black on laid white stock.

27 **PRO ARTE LIBRI | FOR THE ART OF BOOKS Post Office Box 3394 San Francisco California 94119 415-543-4455**
Sheet; 278 × 215 mm. Undated open letter headed "Dear Friend", signed Sandra D. Kirshenbaum (in facsimile), reporting that "Fine Print has temporarily suspended publication; we're tooling up to bring you the new FP in 1992" (*ie,* under the umbrella and mandate of Pro Arte Libri).

28 **WHEN READING IS NOT ENOUGH**
Eight-panel gatefold leaflet; 89 × 216 mm. Invitation to join Pro Arte Libri, offset red and black on cream stock (folded up at foot to form a detachable envelope). The basic annual membership rate of $45 has been struck through in red ink with "$36 special" written in. NOT DEPICTED.

The archive also includes six issues unrelated to Glenn:

29 FINE PRINT V14 N1 JANUARY 1988

30 FINE PRINT V15 N2 APRIL 1989

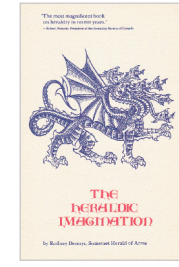
31 FINE PRINT V15 N3 JULY 1989

32 FINE PRINT V15 N4 OCTOBER 1989

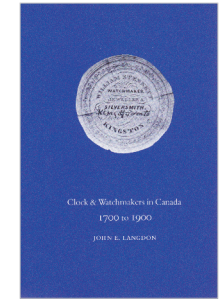
33 FINE PRINT V16 N1 SPRING 1990

34 FINE PRINT V16 N3 AUTUMN 1990

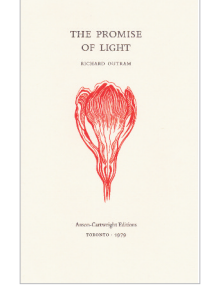
1 **The Heraldic Imagination | by Rodney Dennys, Somerset Herald of Arms**
[4pp] leaflet; 201 × 126 mm. Prospectus for the Canadian issue of the British Barrie & Jenkins edition (1975) published in 1976 by Anson-Cartwright Editions. Typeset by Glenn in Baskerville and Goudy Text Lombardic, offset blue and red at Coach House Press on cream Zephyr Laid.



2 **Clock & Watchmakers | and | Allied Workers in Canada | 1700 to 1900 | JOHN E. LANGDON | Anson-Cartwright Editions | Toronto, Canada | 1976**
[216pp]: xx, 196, perfectbound in card covers printed black and blue; 222 × 149 × 17 mm. ISBN 0-919974-02-3. Offset on cream Zephyr Laid at Coach House Press from typewritten masters, with only the cover, half-title and title-pages typeset by Glenn.
John Emerson Langdon (1902–81), editor of the Financial Post and author of earlier works on Canadian silversmiths, bequeathed his library and papers to Thomas Fisher Rare Book Library at the University of Toronto, for which Glenn designed and printed the accession plate (13 April 1981). Having copublished three earlier titles (1972–6), this was the first of Hugh Anson-Cartwright's seven solo publications.

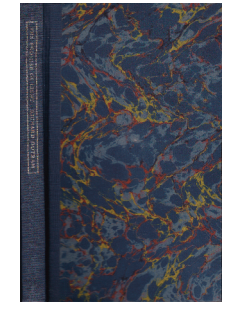


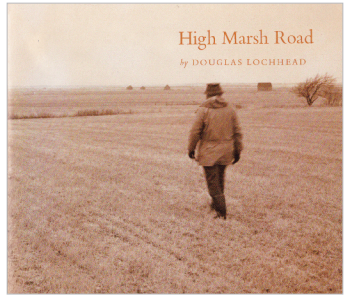
3 **THE PROMISE | OF LIGHT | RICHARD OUTRAM | Anson-Cartwright Editions | TORONTO • 1979**
Leaflet; 228 × 140 mm. Letterpress prospectus on cream wove stock with cover illustration by Barbara Howard printed red from the block; produced at The Stinehour Press in Lunenburg, Vermont (the cover reproducing the title-page of the book). The projected volume is priced $50. Enclosed in the original white envelope stamped upper left: HUGH ANSON-CARTWRIGHT | FINE BOOKS, MAPS & PRINTS | 229 COLLEGE STREET, | TORONTO CANADA | M5T 1R4.
ADDRESSED: *Nicky Drumbolis | 63 West Lodge Ave | Toronto | M6K 2T6.*

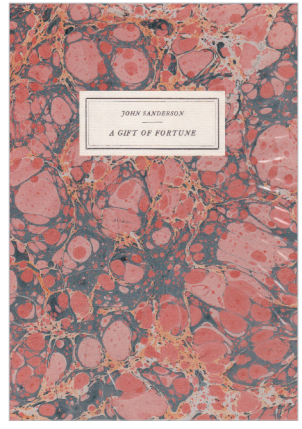


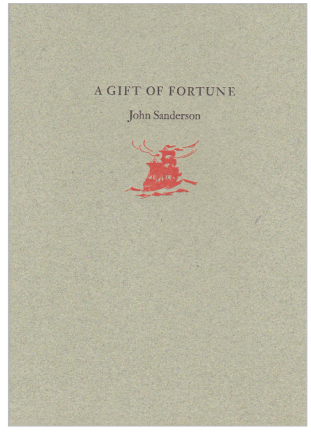
4 **THE PROMISE | OF LIGHT | RICHARD OUTRAM | Anson-Cartwright Editions | TORONTO • 1979**
[132pp]: [xii], 120; sewn in eight gatherings bound with plain endleaves in gilt-stamped linen-backed French marbled-paper boards; 234 × 144 × 17 mm. The sixth publication under the Anson-Cartwright Editions imprint (and second bearing the distinctive ACE pressmark designed by Barbara Howard); ISBN 0 919974 05 8. COLOPHON "This edition consists | of two hundred and fifty copies | printed and bound in November 1979 | at the Stinehour Press in Lunenburg, Vermont. | The book was designed by C. Freeman Keith. | The wood-engraving by Barbara Howard | on the title-page is printed from | the original block. | This copy is number | [24 in red ink] | [signed in black ink]".
Winner of an AIGA design award. Richard Outram (9 April 1930 – 21 January 2005) and his wife Barbara Howard (10 March 1926 – 7 December 2002) produced meticulous letterpress editions under the imprint of The Gauntlet Press, Toronto (1960–2001).

5 **High Marsh Road | Lines from a Diary, by DOUGLAS LOCHHEAD | ACE 1980**
[136pp] sewn in eight gatherings glued without endleaves in photographic card covers; 177 × 203 × 10 mm. COPYRIGHT PAGE "ISBN 0 919974 06 6 Limited Edition [100 copies] | ISBN 0 919974 07 4 Paperbound Edition | Cover photograph by Thaddeus Holownia | © Douglas Lochhead 1980 Printed in the U.S.A. | Published by Anson-Cartwright Editions | 229 College Street, Toronto, Canada M5T 1R4".









Designed by C. Freeman Keith and printed letterpress at The Stinehour Press on cream wove stock (with toffee-coloured pressmark and running rule throughout). Enclosing an offset [4pp] prospectus with publication price of $8.95.

As with the author of Hugh's preceding publication, Doug Lochhead was also a fine printer, both under the earlier Three Fathom Press imprint (315 Rosewell Avenue, Toronto 12) and later Harrier Editions (Box 1108, Sackville, New Brunswick). He also set up both the library and enduring printshop at the newly-established Massey College (1963). The seventh of ten titles under the Anson-Cartwright Editions imprint, published the year Glenn established The Nightshade Press. Hugh's last three publications would all subsequently be produced by Glenn: A Gift of Fortune *by John Sanderson (December 1980);* A Dictionary of Toronto Printers, Publishers, Booksellers and the Allied Trades, 1798–1900 *by Elizabeth Hulse (May 1982); and* Inner Necessities: The Letters of David Jones and Desmond Chute *(December 1984).*

6 **A GIFT OF FORTUNE | by | JOHN SANDERSON | being the text of the speech of welcome | for | Peter Ustinov, Esq., C.B.E. | at a dinner given in his honour | at the | TORONTO ARTS & LETTERS CLUB | on Monday, 15 October 1979 | The Tragara Press | EDINBURGH | 1980**

[20pp], last two leaves blank, sewn in unprinted white card covers glued into a marbled paper jacket with letterpress cover label; 245 × 171 mm. Handprinted black throughout. With publisher's letterpress compliments slip laid in.

COLOPHON "Edition limited to fifty copies hand-set in | Baskerville Italic type & printed on | Glastonbury paper. Number ["3" in black ink] | Paul Fleck, Norman B. Hathaway, Norman H. | McMurrich & John Sanderson sat on the | Committee responsible for arranging the Ustinov | dinner, which was Chaired by the President of | the Toronto Arts & Letters Club, | John A. Morrow".

"Individuality is a gift of fortune, one to be placed unselfishly at the service of humanity." Addressing immortality further on, Sanderson skirts Glenn's domain with, "we are not snuffed out like some lashed flea on the neck of a recalcitrant camel sluggishly ambling towards Aba el Lissan". Preceding Glenn's printing, the complimentary copy in hand – generously donated by Hugh Anson-Cartwright both to the collection and for the bibliography – may have been the one Glenn set text from. John Sanderson had more than one of his addresses privately printed at The Tragara Press in Scotland, beginning with Mustard in the Mouth *in 1978 (also* Sweet Heaven, Keep me in Temper! *1984; and* Reefs Bibliophilic, *1984). Presumably Hugh undertook to produce a Canadian edition upon receipt of this complimentary copy, recognizing the need for additional copies to meet the demand both from those in attendance at the event and other interested parties. Alan Anderson (1922–2016) proprietor of the Tragara Press (1954–2012) printed from 1969 onwards on a Crown Folio 'Arab' treadle press.*

7 **A GIFT OF FORTUNE | by John Sanderson | Being the Text of the Speech of WELCOME for | PETER USTINOV, Esq., C.B.E. at a Dinner | given in his Honour at THE ARTS & LETTERS | CLUB of TORONTO on Monday, 15 October 1979 | Toronto | ANSON-CARTWRIGHT EDITIONS | MDCCCCLXXX [1980]**

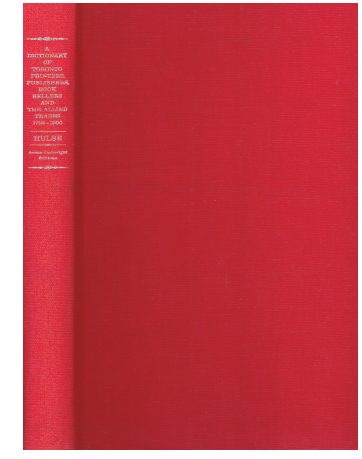
[8pp] sewn in olive card covers with yapp edges and deckled foot, handprinted red and black; 260 × 180 mm. Cover illustration, title-page title and illustration, and initial letter of text, printed red.

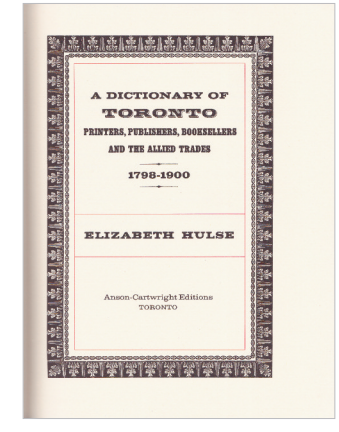
COLOPHON "Composed in Caslon 137 & printed by hand on Fabriano Umbria | and bound in Barcham Green Britannia Cover | Designed and printed by Glenn Goluska | at The Nightshade Press, Toronto | Of fifty copies printed, | this is number [printed] | 41 [holograph black fountain ink]".
Completed 10 December 1980 (according to Glenn's Massey College list).

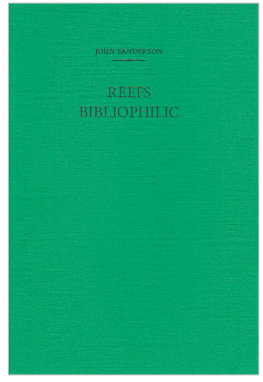
8 **[Ex libris John Emerson Langdon]**
Slip; 60 × 45 mm. Bookplate handprinted for Thomas Fisher Rare Book Library. LACKING.
Produced in an undisclosed edition of 1500 copies, 13 April 1981. John Emerson Langdon (1902–81), editor of the Financial Post and author of works on Canadian silversmiths, bequeathed his library and papers to Thomas Fisher Rare Book Library, for which Glenn was enlisted to design and print the accession plate. Likely arranged by Hugh Anson-Cartwright who had published Langdon's Clock and Watchmakers and Allied Workers in Canada 1700 to 1900 *(produced at Coach House in 1976, Glenn having set the cover).*

9 A DICTIONARY OF | TORONTO | PRINTERS, PUBLISHERS, BOOKSELLERS | AND THE ALLIED TRADES | 1798–1900 | ELIZABETH HULSE | **Anson-Cartwright Editions** | TORONTO
[336pp]: xxiv, 312; bound with navy endleaves in foil-stamped scarlet buckram (stamped in Clarendon); 287 × 224 mm. Completed early 1982; ISBN 0-919974-08-2. Prepublication price: $60 (after 1 September 1981: $85). My prepaid copy (18 June 1981) received 8 June 1982 – though the projected publication date had been April. The title-page, set in Century Schoolbook, Extended Clarendon Shaded and Clarendon is printed red and black. Index initials throughout set in an extensive variety of woodtype.
COLOPHON "*A Dictionary of Toronto Printers, Publishers,* | *Booksellers, and the Allied Trades, 1798–1900* | has been typeset in Century Schoolbook, a later | version of a face first designed in 1894 for the | *Century Magazine,* and five hundred copies have | been printed [red and black] on acid-free Mohawk Superfine. | Design and production: Glenn Goluska | Typesetting: Trigraph Inc. | Photography: Tom Moore | Mechanicals: Diane Scally | and Jolene Cuyler | Film and assembly: John Ormsby | for Montecolour | Printing: The Porcupine's Quill | Binding: Anstey Graphic Ltd. | ACE [monogram by Barbara Howard] | [numbered in navy ink, p311]."
Fire in 1983 at a unit above the publisher's in a storage warehouse at 37 Britain Street, left about 100 copies water damaged (salvageable copies offered to members of CBBAG in Newsletter 2, September 1983, at $20 instead of $85). Hugh opened his Annex in 1976 following acquisition of the remains of Starr Books of Boston (after the librarians at York University had made their selection); departing August 1983. The Anansi warehouse was nextdoor east at 35 Britain; North American News (distributing arm of Bookazine Enterprises) west at 31.

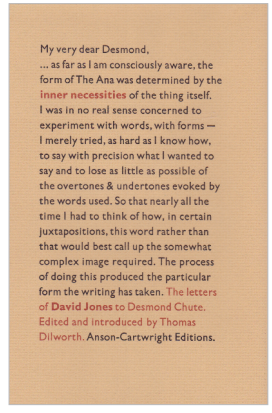
10 "GOOD BOOKS | CHEAP | CLOSING OUT SALE | … | 37 BRITAIN ST. | … | AUG. 4-5-6 | …"
Leaf; 279 × 215 mm. Hand-drawn notice photocopied on white bond, announcing the closure of the Hugh Anson-Cartwright Books warehouse, August 1983 (following fire in a unit above, which caused water-damage to Hugh's stock including about 100 copies of *A Dictionary of Toronto Printers, Publishers, Booksellers, and the Allied Trades, 1798–1900* by Elizabeth Hulse).



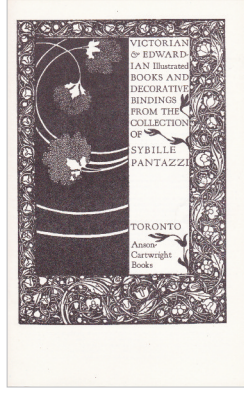




11 JOHN SANDERSON | REEFS | BIBLIOPHILIC | **An Address to** | THE AMTMANN CIRCLE | **at** | **Massey College, University of Toronto** | **9 May 1983** | **Printed for** | THE AMTMANN CIRCLE | **by The Tragara Press** | **1984**
[24pp, stubbed plate leaf]: [vi], 18 (last two leaves blank); sewn in a single quire glued into letterpress card covers with flaps; 252 × 169 mm.
COLOPHON "This booklet is the second publication of The Amtmann Circle. | The Circle's objective is to commemorate Bernard Amtmann, | founding president of the Antiquarian Booksellers' Association | of Canada, by sponsoring projects in bibliography, Canadian | history, bookselling & book collecting. | … | The edition is limited to 200 copies, hand-set in Bembo type | & printed at The Tragara Press, Edinburgh, numbers 1 to 15 | on Amalfi paper, the remainder on W.S. vellum parchment. | This copy is number ["172" in black ink]".
No involvement by Hugh Anson-Cartwright; included here as an example of the author's ongoing privately issued talks produced in Scotland by Alan Anderson.



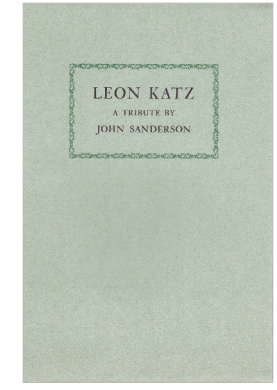
12 INNER NECESSITIES | **The Letters of David Jones to Desmond Chute** | **Edited and introduced by Thomas Dilworth** | **Anson-Cartwright Editions Toronto 1984**
104pp bound with tan laid endleaves in gilt-stamped charcoal linen, with printed jacket; 230 × 152 × 14 mm. Issued December 1984 with three illustrations, and the title-page and jacket printed rust-red and black.
"Anson-Cartwright Editions | 239 College Street, Toronto, Canada M5T 1R4 | ISBN 0-919974-09-0".
COLOPHON "*Inner Necessities* has been designed and typeset by Glenn | Goluska at The Nightshade Press, Toronto. The typefaces | are Linotype Pilgrim and Monotype Gill Sans, both designed | by Eric Gill. | One thousand copies have been printed on Zephyr Antique | Laid at The Coach House Press, Toronto. | The edition has been casebound at Martin Bookbinding."
Earning second prize from the judges of the 1985 Alcuin Society Awards for Excellence in Book Design in Canada: Reinhard Derreth, Crispin Elsted and Ron McAmmond.



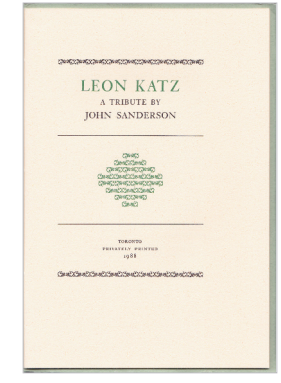
13 VICTORIAN | & EDWARD- | IAN **Illustrated** | BOOKS AND | DECORATIVE | BINDINGS | FROM THE | COLLECTION | OF | SYBILLE | PANTAZZI | TORONTO | **Anson-** | **Cartwright** | **Books** [cover]
48pp stitched in printed card covers; 216 × 137 mm. An antiquarian sale catalogue with 263 entries from the personal library of Sybille Pantazzi, longtime Librarian at the Art Gallery of Ontario (1948–80). Prefaced with a biographical portrait of Sybille by Larry Pfaff, a brief memoir by Alan Suddon, and 'A Bibliography of Her Writings' (1949–84) prepared by Randall Speller and Larry Pfaff. Issued January 1985.
COVER VERSO "The cover design has been adapted by Glenn Goluska from the frontispiece and title page of Will H. Bradley's 'Fringilla' 1895 (Item 22). The catalogue has been arranged and compiled by Sylvia Lassam."
Generously donated by Sylvia Lassam.

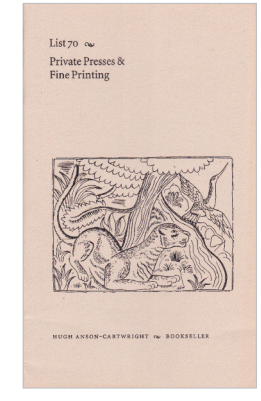
14 LEON KATZ | A TRIBUTE BY | JOHN SANDERSON | TORONTO | PRIVATELY PRINTED | 1988
[16pp] pamphlet, sewn in letterpress card covers with yapp edges; 290 × 195 mm.
COLOPHON "*Leon Katz: A Tribute* has been designed, typeset, and printed by | Glenn Goluska at The Nightshade Press, Toronto. The typeface is | Janson. One hundred copies have been handprinted [green and black] in January of | 1988. Copies 1–10 are printed on mouldmade Hahnemühle paper | and contain a portrait

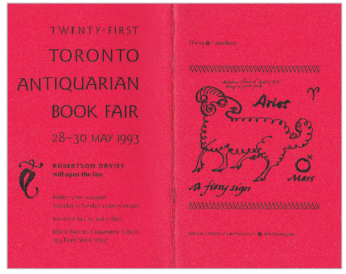
of Leon Katz. Copies 11–100 are printed on | acid-free Rising book paper. The entire edition has been sewn into | covers of handmade Barcham Green paper. | This is copy number [20 in black ink] | [signed "Leon Katz" in pencil] | © Sanmar Marketing 1988 | ISBN 0-920873-02-2".
Reprinting the Preface by John Sanderson (dated 2 October 1985) and a list of 195 dignitaries from the Katz collection of autographs, manuscripts and art in one of two albums entitled *Mementos for Leon Katz* (now at Thomas Fisher Rare Book Library).
Glenn had produced the earlier John Sanderson tribute to Peter Ustinov, for Hugh Anson-Cartwright in 1980 (A Gift of Fortune, *also bound in Barcham Green). Leon Katz (1906–2000), a successful inventor, businessman and art, book, stamp, photograph and autograph collector in Toronto (1944–2000), donated his collections through his wife Johanna, to the University of Toronto. Club valedictorian, John Sanderson presented eloquent tributes to many others at the Arts & Letters Club besides Ustinov and Katz (such as Hunter Bishop).*
"John Sanderson, a non-resident member living in Niagara-on-the-Lake, passed away recently [*1986*]. *By a prior request, no public announcement of his death was made by his family. John was a retired organist who received his early training at York Minster. He served in the Royal Navy during World War II and then studied at the Royal Academy of Music in London and later in Paris. He toured extensively in the United Kingdom and on the continent as a recitalist and made numerous broadcasts for the* BBC *and European networks. He was a witty and eloquent speaker and was heard on many occasions at the Club. When he introduced his friend Peter Ustinov at a Club luncheon several years ago, many members thought he 'outustinoved' Ustinov himself. He was also a frequent writer of letters to newspapers and was included in The Globe and Mail's* Shocked and Appalled *volume of memorable letters to that journal. In his younger days John was clean-shaven but most members will recall him for his luxuriant beard which resembled that of Bernard Shaw. All will remember him for his skill as a raconteur and his inspired use of the English language. He was a member of the Savage Club when he joined us* [*The Arts & Letters Club News and Views*]."



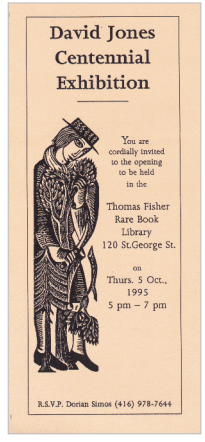
15 **LEON KATZ | A TRIBUTE BY | JOHN SANDERSON | TORONTO | PRIVATELY PRINTED | 1988**
[16pp] pamphlet, sewn in letterpress card covers with yapp edges; 290 × 195 mm.
COLOPHON "*Leon Katz: A Tribute* has been designed, typeset, and printed by | Glenn Goluska at The Nightshade Press, Toronto. The typeface is | Janson. One hundred copies have been handprinted [green and black] in January of | 1988. Copies 1–10 are printed on mouldmade Hahnemühle paper | and contain a portrait of Leon Katz. Copies 11–100 are printed on | acid-free Rising book paper. The entire edition has been sewn into | covers of handmade Barcham Green paper. | This is copy number ["ix/x" in black ink] | [signed "Leon Katz" in black ink] | © Sanmar Marketing 1988 | ISBN 0-920873-02-2".
Reprinting the Preface by John Sanderson (dated 2 October 1985) and a list of 195 dignitaries from the Katz collection of autographs, manuscripts and art in one of two albums entitled *Mementos for Leon Katz* (now at Thomas Fisher Rare Book Library).
This special issue includes a tipped-in colour photographic reproduction of a portrait by Peruvian artist Lo Angel (Eduardo Paliza Becerra) inscribed "amigo Leon" and dated 3 March 1987.





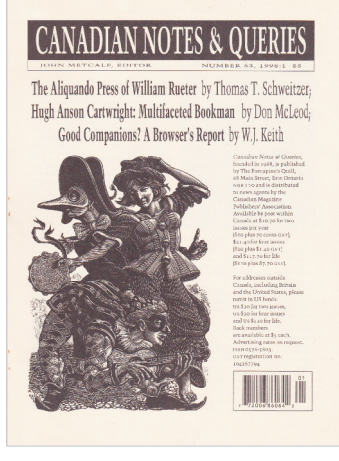


16 **List 70 | Private Presses & | Fine Printing | HUGH ANSON-CARTWRIGHT BOOKSELLER [cover]**
[40pp] catalogue (foliated 3–42), stitched in illustrated light grey card covers; 216 × 131 mm. Silently typeset by Kate Hamilton at The Coach House Press either in 1990 or 1991 (latest inclusion dated 1990). Includes seventeen volumes designed, typeset or printed by Glenn: [item 10] *Inner Necessities* by David Jones (1984: Anson-Cartwright Editions) $25; [88] the series of three books by Atwood, Hodgins and Kroetsch (1983: Grand Union Press) $400; [100] *Nineteenth Century Russian Printing Types* (1980) $50; [101] *Scott Joplin & the Music of Ragtime* (1983) $50; [102] *A Change-Ringing of the Mind* by Velimir Khlebnikov (1978) $75; [103] *Brooklyn Bridge* by Vladimir Mayakovsky (1985) $150; [104] *Night and Morning* by Vladimir Mayakovsky (1977) $15; [105] *Rose Died* by Elizabeth Smart (1984) $75; [106] *The Cry of the Distant Ants* [*sic*] by Alexander Urusov (1978) $200; [117] *Dedicated to Simplicity* by Edward Weston (1986: Lumiere Press) $200; [158] *Notes Toward* [*sic*] *a Poem that Can Never Be Written* by Margaret Atwood (1981: Salamander Press) $150; [161] *The Natural History of Water* by David Donnell (1986: Shaw Street Press) $35; [162] *The Natural History of Water* by David Donnell (1986: Shaw Street Press) $100 handbound; [163] *Twelve Landscapes* by Ralph Gustafson (1985: Shaw Street Press) $100 handbound; and [164] *Twelve Landscapes* by Ralph Gustafson (1985: Shaw Street Press) $35.
EX LIBRIS *Glenn Goluska.*



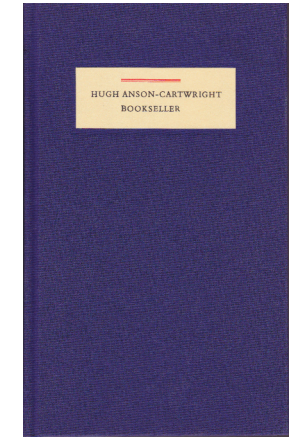
17 **List 84 • Canadiana | HUGH ANSON-CARTWRIGHT • BOOKSELLER [cover]**
[44pp] foliated [3]–46, stitched in illustrated red card covers; 216 × 136 mm. Includes a reproduction of Glenn's poster for the 21st ABAC Fair (1993) on the lower cover.

18 **David Jones | Centennial | Exhibition**
Card; 215 × 97 mm. An invitation to the opening of the exhibition at Thomas Fisher Rare Book Library, 120 St George Street, Toronto, 5 October 1995 from 5:00 to 7:00. Produced at Coach House on off-white card.
Held 5 October 1995 through 2 January 1996, the exhibition appears to have excluded Inner Necessities *(1984).*

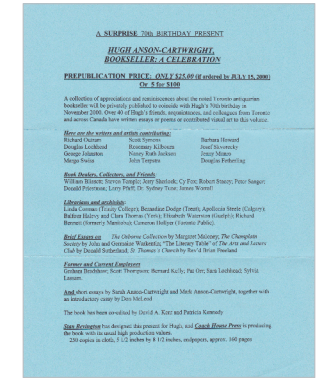


19 **CANADIAN NOTES & QUERIES | JOHN METCALF, EDITOR / NUMBER 53, 1998 : 1 $5 [masthead]**
32pp issue, stitched in self-covers; 269 × 202 mm. Printed and published by The Porcupine's Quill, 68 Main Street, Erin; ISSN 0576-5803. Includes a lengthy illustrated article on 'The Aliquando Press of William Rueter' by Thomas T. Schweitzer (pp3–11); and Don McLeod's profile of 'Hugh Anson-Cartwright: Multifaceted Bookman' (pp11–7). Glenn is mentioned once in the article on Hugh (p15) and again twice in the appended 'Checklist of Publications by Anson-Cartwright Editions' (p17), as designer of the last two of Hugh's nine books, those by Elizabeth Hulse and David Jones.
Author Tom Schweitzer, an avid collector of the imprints of both Bruce Rogers and Will Rueter, worked for the Economic Council of Canada. Donating his collections to the Thomas Fisher Rare Book Library at the University of Toronto, he added a prefatory account entitled 'The Joys and Sorrows of Collecting Bruce Rogers', to the lavishly illustrated catalogue designed by Stan Bevington, Humane Letters: Bruce Rogers Designer of Books and Artist *by Richard Landon (2007). Author, editor, archivist and publisher Donald W. McLeod, Head of Book and Serials Acquisitions at Robarts Library in the University of Toronto, became editor of Will and Glenn's infernal spawn, The Devil's Artisan, with issue 48 (spring 2001). Previously Managing Editor for eight years at ECW Press, he got his start in rare books working for Hugh (1985–91).*

20 HUGH ANSON-CARTWRIGHT | BOOKSELLER | **A Celebration | Edited by David A. Kent | with Patricia Kennedy** | THE ST. THOMAS POETRY SERIES
224pp incorporating 5 tipped plates; bound with patterned endleaves (appropriating Frank Newfeld's endleaf design from Leonard Cohen's *Spice-Box of Earth,* 1961) in royal blue linen with spine and cover labels; 229 × 141 mm. Issued 22 November 2000 by The St Thomas Poetry Series, St Thomas's Anglican Church, 383 Huron Street, Toronto M5S 2G5 (the church in front of Coach House). Designed by Stan Bevington in Monotype Bembo and printed offset in several colours on cream Zephyr Laid at Coach House Press in a public edition of 250 copies (plus 10 review copies in unprinted card covers, with cover label).
In fact 327 copies (not however all cased) were received from Anstey Graphic Ltd, 21 November 2000 (leaving me only a day before the event to tip the five plates in, with help gratefully from several volunteers, including the editors). Produced as a surprise for Hugh's 70th birthday, 22 November; prepublication price: $25 (after 15 July 2000: $40). Glenn is mentioned on pages 23, 28 and 190 (plus the Index, 220), with the two books he designed for Hugh concluding the Checklist (p28). However the book he printed for Hugh, A Gift of Fortune *by John Sanderson (December 1980), goes unnoted. There are two states of both labels. This copy is one of 13 bound wasters, lacking cover label.*



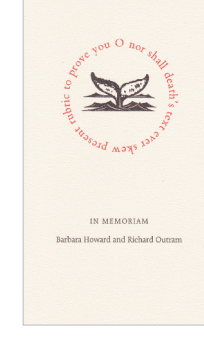
21 IN MEMORIAM | **Barbara Howard and Richard Outram [cover]**
Leaflet; 204 × 120 mm. Produced offset red and black on cream Byronic cardstock at Coach House Press; Stan Bevington design. Enclosing an offset leaf presenting the programme for the memorial headed, "CELEBRATING | BARBARA and RICHARD | Friday, April 1, 2005 4:00 p.m."
COLOPHON "The Arts and Letters Club of Toronto | April 1, 2005".
This copy also encloses a clipping from the Toronto Star [*21 February 2005*] *with an obit by Catherine Dunphy entitled 'A poet voiceless without his muse'. Following Barbara's death (7 December 2002) Richard found it so hard to go on without her that on Thursday 20 January 2005, "on what everyone was saying would be the coldest night of the year – the Eve of St Agnes, as another poet, Keats, would have it – he took himself outside to sit on the porch of his pretty 1850s house in Port Hope and wait for his death by hypothermia."*

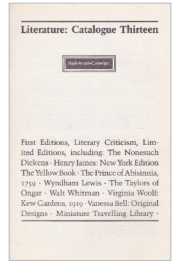

A SURPRISE 70th BIRTHDAY PRESENT
HUGH ANSON-CARTWRIGHT, BOOKSELLER: A CELEBRATION
PREPUBLICATION PRICE, ONLY $25.00 (if ordered by JULY 15, 2000)
Or 5 for $100

UNDATED ANTIQUARIAN CATALOGUES

22 **Literature: Catalogue Thirteen [cover]**
72pp stitched in self-covers; 216 × 137 mm.
Cover possibly set by Glenn.

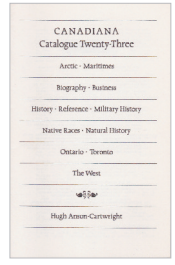
23 CANADIANA | **Catalogue Twenty-Three [cover]**
[68pp] foliated [i]–[68] with odd numbers recto; stitched in self-covers; 209 × 135 mm.
Cover only set by Glenn.

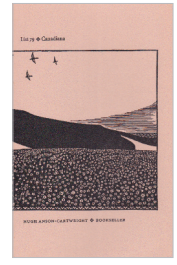




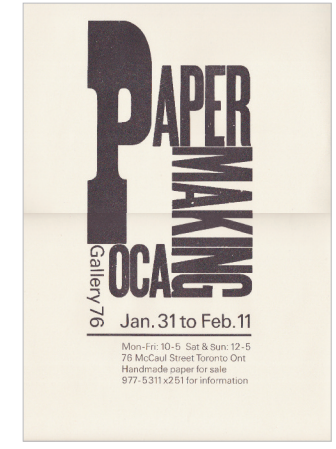
24 **List 79 Canadiana | HUGH ANSON-CARTWRIGHT BOOKSELLER**
[40pp] foliated 3–[42]; stitched in illustrated card covers; 216 × 135 mm.
Cover possibly set by Glenn.

25 **List 82 A Selection of Rare Books, Maps and Prints | HUGH ANSON-CARTWRIGHT BOOKSELLER**
[44pp] foliated 3–46; stitched in illustrated blue card covers; 216 × 136 mm.
Cover presumably set by Glenn. Illustrated with a woodblock by Laurence Hyde.





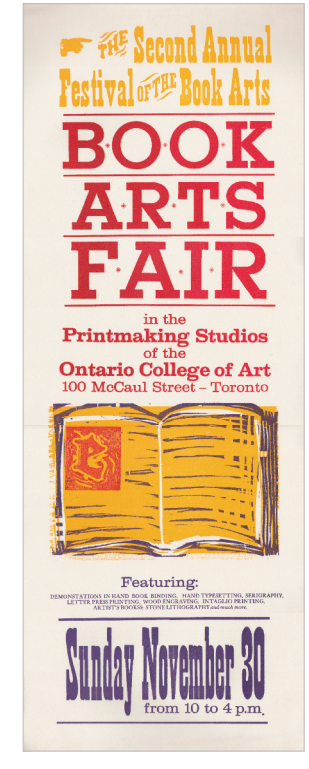
1 **PAPER | MAKING | OCA | Gallery 76 | Jan. 31 to Feb. 11**
Sheet; 481 × 317 mm. Poster handset in woodtype and Univers 53, handprinted black on off-white stock.
TEXT "Mon-Fri: 10–5 Sat & Sun: 12–5 | 76 McCaul Street Toronto Ont | Handmade paper for sale | 977-5311 x251 for information".
Produced by Glenn for an exhibition curated by Wendy Cain early 1980.



2 **OCAP | ontario college of art press | book arts fair**
Sheet; 643 × 490 mm. Poster screened red, blue and silver on high-gloss cardstock. The blue and red impressions shade in bands from navy through grey to mauve. The fair was held Saturday 17 November 1984, with Glenn in attendance. NOT DEPICTED.
BORDER TEXT "PRINTMAKING AT THE ONTARIO COLLEGE OF ART | 100 MCCAUL STREET TORONTO ONTARIO M5T•1W1 • 977-53113 [last digit turned] | LITHOGRAPHY, INTAGLIO, SERIGRAPHY, RELIEF, BOOKBINDING | PRINTMAKING ROOMS 3rd FLOOR • 350, 351, 352, 353".
EX LIBRIS *Glenn Goluska.*

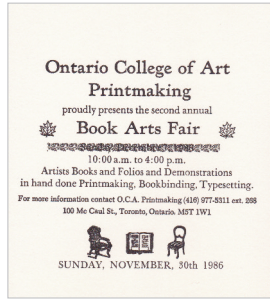
3 **OCAP Anthology '84: A Gathering of Signatures Created by Members of the Print Making Department of the Ontario College of Art**
19 fascicules bound in cloth-backed blind-embossed emerald boards; 324 × 229 mm. The first of the Ontario College of Art anthologies, produced in an edition of 100 copies. Including contributions from Rudolf Bikkers, George A. Walker, Elizabeth Eakins, John C. A. Cassady, Paul Dempsey, Jack Kok, Janice Taylor, Sandra Warr, Mark Kellett, Bill Leeming, Wendy Cain, Brian Hoxha, Peter R. Pilford, Rebbecca Roosman, Jonathan Paine, Rob Milne, Olga Philip, Bill Poole and Elizabeth Forrest. Elizabeth's contribution comprised "a series of wood-blocks in the form of a signature, printed at imprimerie dromadaire" with acknowledgement to Glenn in the colophon [Elizabeth Forrest, Tuesday 16 April 2019]." LACKING.

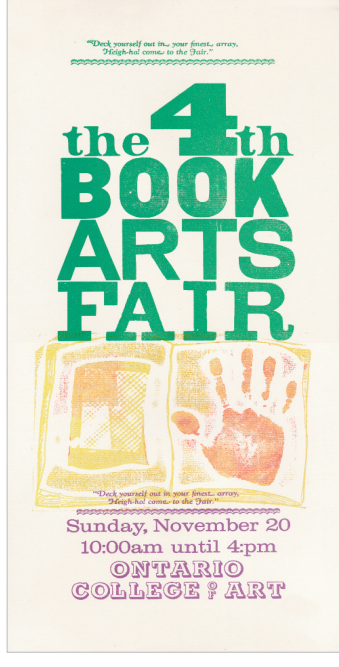
4 **THE Second Annual | Festival OF THE Book Arts | BOOK | ARTS | FAIR | in the | Printmaking Studios | of the | Ontario College of Art | 100 McCaul Street – Toronto**
Sheet; 760 × 251 mm. Arrestingly designed and handprinted yellow, red and black on off-white soft laid stock. The fair was held Sunday 30 November 1986, presumably with Glenn in attendance.

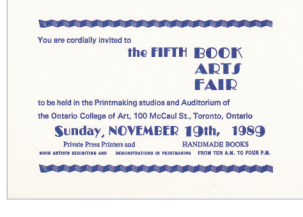


5 **Ontario College of Art | Printmaking | proudly presents the second annual | Book Arts Fair | … | SUNDAY, NOVEMBER, 30th 1986**
Card; 142 × 127 mm. Bookfair notice handprinted black on BFK Rives; neither printed nor designed by Glenn, however an event where he displayed work.

6 **the 4th | BOOK | ARTS | FAIR | … | Sunday, November 20 | 10:00am until 4:pm | ONTARIO | COLLEGE OF ART**
Sheet; 559 × 209 mm poster. Handprinted yellow, green and mauve on cream Zephyr Laid.

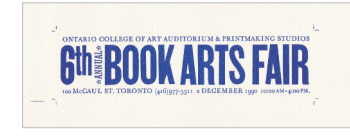






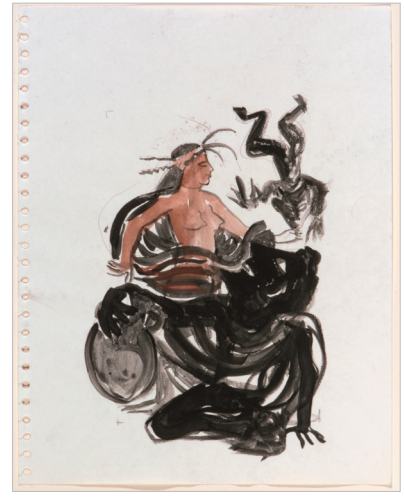
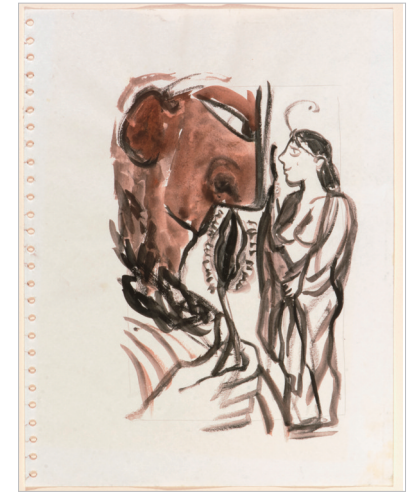
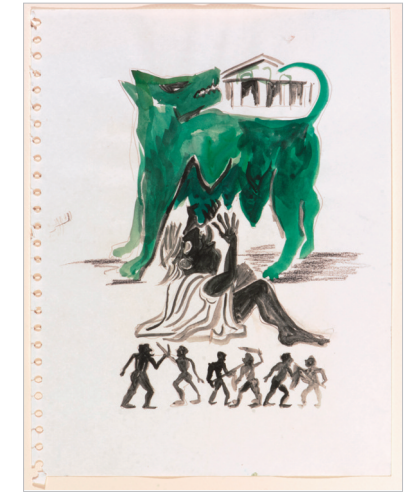
7 **You are cordially invited to | the FIFTH BOOK | ARTS | FAIR | … | Sunday, NOVEMBER 19th, 1989**
Card; 114 × 165 mm. Notice handprinted blue on off-white cardstock. The fair was held at the Ontario College of Art, 100 McCaul Street, from 10:00 to 4:00.
Neither printed nor designed by Glenn, however an event where he displayed work.

8 **ONTARIO COLLEGE OF ART AUDITORIUM & PRINTMAKING STUDIOS | 6th ANNUAL BOOK ARTS FAIR**
[2pp] leaf; 305 × 202 mm. Bookmark press-sheet (two-up), set in Woodtype Grotesk Condensed and Baskerville, offset blue on cream Strathmore Americana at Coach House Press. The fair was held 2 December 1990 at 100 McCaul Street, Toronto. Half displayed.
Glenn's involvement both in production and the event, remains uncertain.

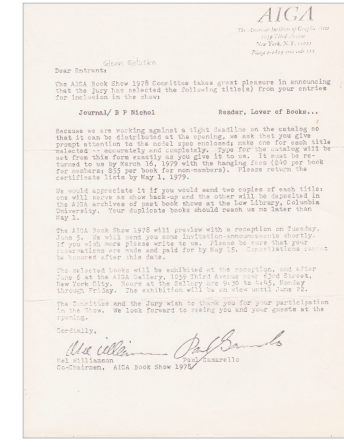


ELIZABETH FORREST LITHOGRAPHS

AS NOTED *Poems from the Latin of Catullus* by bpNichol was never completed by Glenn owing to the poet's untimely death, 25 September 1988 (five days before his 44th birthday: *nickel* echo). However he *had* produced a bound proof for display at Letters during his first public exhibition (April 1985). Illustrations of Elizabeth Forrest's artwork for the book, are included through the courtesy and cooperation of the artist.
SPRING 1984 CATALOGUE *"bpNichol:* Poems from the Latin of Catullus | *Eleven poems of Catullus interpreted & transformed | by innovative Canadian poet bpNichol. The English | and Latin texts are complemented by litho-graphs and | relief cuts by artist / printmaker Elizabeth Forrest. | Approx. 40 pages. 13½ by 10 inches. Composed in | handset Nicolas Jenson, Centaur, & Linotype Metro- | thin. The poems are being printed by Glenn Goluska | in black & red on paper handmade at The Imago Paper | Mill, Oakland, California. The 8 lithographs are being | printed by Elizabeth Forrest in three colours on paper | handmade by Michael Desjardins of Toronto. The book | will be handbound in a Japanese-style binding, and | the edition will be limited to 65 copies, of which 50 | copies will be for sale. Fall or winter of 1984 at an | anticipated price of $250."*

AMERICAN INSTITUTE OF GRAPHIC ARTS (1914)


AIGA

Dear Entrants:

The AIGA Book Show 1978 Committee takes great pleasure in announcing that the Jury has selected the following title(s) from your entries for inclusion in the show:

Journal/ B P Nichol Reader, Lover of Books...

Because we are working against a tight deadline on the catalog so that it can be distributed at the opening, we ask that you give prompt attention to the model slips enclosed; make one for each title selected, completely and completely. Type for the catalog will be set from this form exactly as you give it to us. It must be returned to us by March 16, 1979 with the hanging fees ($40 per book for members; $55 per book for non-members). Please return the certificate lists by May 1, 1979.

We would appreciate it if you would send two copies of each title: one will serve as show back-up and the other will be deposited in the AIGA archives of past book shows at the Low Library, Columbia University. Your duplicate books should reach us no later than May 1.

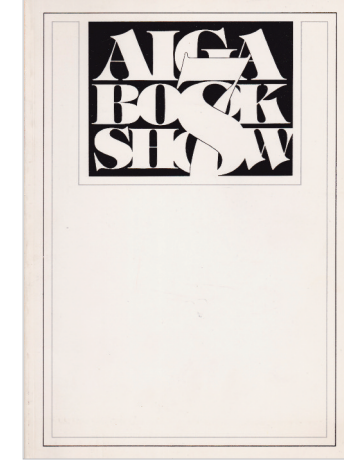
The AIGA Book Show 1978 will preview with a reception on Tuesday, June 5. We will send you some invitation announcements shortly. If you wish more please write to us. Please be sure that your reservations are made and paid for by May 15. Cancellations cannot be honored after this date.

The selected books will be exhibited at the reception, and after June 6 at the AIGA Gallery, 1059 Third Avenue (at 63rd Street), New York City. Hours at the Gallery are 9:30 to 5:45, Monday through Friday. The exhibition will be on view until June 30.

The Committee and the Jury wish to thank you for your participation in the Show. We look forward to seeing you and your guests at the opening.

Cordially,

Lisa Williamson Jack Summerville
Co-Chairmen, AIGA Book Show 1978



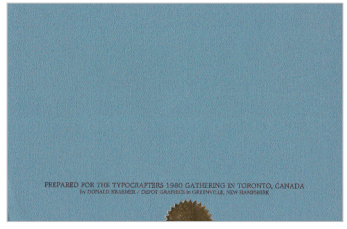
[1] *Reader, Lover of Books, Lover of Heaven* (1978: North York Public Library)
[2] *Journal* by bpNichol (1978: Coach House Press)
[3] *The Sad Phoenician* by Robert Kroetsch (1979: Coach House Press)
[4] *Notes Towards a Poem That Can Never Be Written* by Margaret Atwood (1981: Salamander Press)
[5] My Sam by Saidye Rosner Bronfman (1982: privately printed)
[6] *Scott Joplin & the Music of Ragtime* (1983: imprimerie dromadaire)
[7] *Ernest Cormier and the Université du Montréal* (1990: CCA)
[8] *Buildings in Boxes / L'Architecture en Jeux* (1990: CCA)
[9] *Richard Henriquez: Memory Theater* (1993: CCA) 50 Books of 1993
[10] *Eadweard Muybridge and the Photographic Panorama of San Francisco, 1850–1880* (1993: CCA) 50 Books.

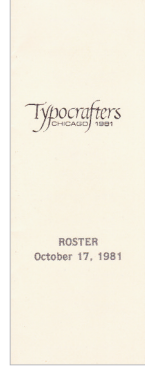
Inexplicably missing from the list is another award-winning CCA title, *Money Matters: A Critical Look at Bank Architecture* (1990). Glenn's work may also appear in the AIGA Graphic Design annuals (1979–94), or in the 1993 '50 Books of the Year' retrospective, neither of which I've been able to consult.

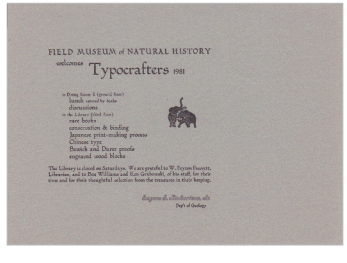
Remarkably, the first Canadian book included in an AIGA 'Fifty Books of the Year' show was Carl Dair's Design with Type *published by the University of Toronto Press, with Production Manager Laurie Lewis attending the New York opening of this, the 47th annual exhibition (14 May 1968).*

1 **AIGA | BOOK | SHOW | 78**
[132pp, last leaf blank] perfectbound in printed card covers; 253 × 182 × 8 mm. Catalogue for the Book Show Exhibition of awarded submissions published in 1978. Including, in the 'Limited Edition and Fine Press Books' section, two volumes designed by Glenn: *Journal* by bpNichol (45); and *Reader, Lover of Books, Lover of Heaven* compiled by David Kotin and Marilyn Rueter (48). He is also included in the Index on pages [124] under 'Designers' (for both books), and [128] under 'Compositors' (for *Journal*).

"45 JOURNAL | bpNichol | PUBLISHER | The Coach House Press | DESIGNER | Glenn Goluska | ART DIRECTOR | Glenn Goluska | PRODUCTION | MANAGER | Stan Bevington | 4¾ × 8½ | 88 pages | first printing of | 1,000 copies | $4.00 | TYPE FACES: | Clarendon & Egyptian | wood type set by Glenn | Goluska at The Coach | House Press | PRINTING: Sheet-fed | offset by John Ormsby at | The Coach House Press | PAPER: Zephyr Antique | Wove, Fine Art Etching | (cover) supplied by | Buntin Reid Paper Co. | BINDING: Sewn signatures, glued soft-cover by | Martin Bookbinding.







"48 READER, LOVER | OF BOOKS, LOVER | OF HEAVEN | PUBLISHER | North York Public | Library | EDITORS | David B. Kotin and | Marilyn Rueter | DESIGNER | Glenn Goluska | ART DIRECTOR | Glenn Goluska | PRODUCTION | MANAGER | Stan Bevington | PHOTOGRAPHERS | Rick Simon [*sic*] and Michael | Johnson | 5½ × 8½ | 112 pages | first printing of | 1,000 copies | $5.95 | TYPE FACES: Trump | Medieval & Cartier | set by Mary Scally at The | Coach House Press | PRINTING: Sheet-fed | Offset by John Ormsby | at The Coach House | Press | PAPER: Zephyr Antique | Wove, Fine Art Etching | (cover) supplied by | Buntin Reid Paper Co. | BINDING: Sewn signa- | tures, glued softcover by | The Porcupine's Quill".
COLOPHON "THE CATALOG | DESIGN: Paul Gamarello | MECHANICALS: James Artis | PHOTOGRAPHY: James L. | McGuire | TYPOGRAPHER: American | Book-Stratford Press | PRINTER: Murray Printing Co. | BINDER: Flexicor Adhesive | Binding by Sendor Bindery | TEXT STOCK: Warren's Lus- | tro Offset, Baldwin Paper Co. | COVER STOCK: Kromekote cover | 10 pt. 1 side".

TYPOCRAFTERS (1937)

Glenn was a member of this organization of printers and others interested in typography, attending several of their annual conferences. Conferences between 1974 and 1981 were organized by Paul Duensing:
[36] Toronto, 1973; [37] Washington, 1974; [38] Kansas City, Missouri (17–9 October 1975); [39] 1976;
[40] Rochester, 1977; [41] Salem, New Hampshire, 1978; [42] 1979; [43] Toronto (1980) *Falcon;*
[44] Chicago (16–8 October 1981) *Chicago* broadside; [45] Kalamazoo, Michigan, 1982;
[46] St Louis (30 September – 2 October 1983) *Scott Joplin;* [47] Washington (12–4 October 1984) *Eisenhower;*
[48] Rochester, 1985; [49] Atlanta (10–2 October 1986); [50] Pittsburgh (16–8 October 1987);
[51] Toronto (7–9 October 1988); [52] Louisville, Kentucky (6–8 October 1989).

2 **A LETTER TO | THE ROYAL ACADEMY OF BRUSSELS**
Sheet; 644 × 471 mm. A chestnut of a keepsake, the author's satirical bagatelle on farting (from 1781) issued as an elephant broadside handprinted black and blue in two columns on mouldmade tan stock with deckle at foot.
COLOPHON "A letter written by Benjamin Franklin, printed at the Windy Hill Press [appropriately], Pawlet, Vt., especially for the 1978 Typocrafters meeting. | Pat Taylor / Tom Burnside". NOT DEPICTED.
The conference, held September 1978 in Salem, New Hampshire, was attended by J. Ben Lieberman, author of Glenn's introduction to the craft, Printing as a Hobby *(1963: Sterling Publishing Company, New York / Oak Tree Press, London). Presuming Glenn attended as well, one wonders if they met and where the conversation might've gone. An uncommon imprint, this edition appears unrecorded. Though Tom Burnside is absent from the 1981 Typocrafters Roster, Pat E.H. Taylor of Larchmont, New York is present, proprietor of the Out of Sorts Letter Foundry (where Michael Uytenbogaart worked after the demise of Dreadnaught Nova). Her matrices were ultimately acquired by Harold Berliner in 1992 (according to Circuitous Root).*

3 **PREPARED FOR THE TYPOCRAFTERS 1980 GATHERING IN TORONTO, CANADA | by DONALD KRAEMER / DEPOT GRAPHICS in GREENVILLE, NEW HAMPSHIRE [cover]**
Plate enclosed in a handprinted folder; 119 × 199 mm (plate); 139 × 213 mm (folder). A woodblock image of two hands filling out a composing stick with the word "Typocrafter", printed brown on Japanese paper,

numbered and initialled in pencil: "10/80 DK".
The blue Byronic folder, handprinted black, is sealed with a gold toothed sticker.

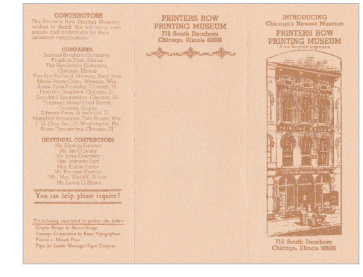
4 **Typocrafters | CHICAGO 1981 | ROSTER | October 17, 1981**
Sheet with three folds to form an unbound [8pp] leaflet; 216 × 81 mm. Glenn and Anne are marked as attending [p4] together with four other Canadian members, Will and Marilyn Rueter, Elizabeth Hulse and Bill Poole. Glenn has ticked 12 names in the gutters (five of whom were not attending).
At the time of the conference Glenn was working on Elizabeth's Dictionary of Toronto Printers, Publishers, Booksellers and the Allied Trades 1798–1900, *published the following year. A librarian at the Thomas Fisher Rare Book Library, University of Toronto, and later editor with the* Dictionary of Canadian Biography *(1986–90), Elizabeth was editor of the Bibliographical Society of Canada Bulletin (1975–8) before editing the Papers of the Bibliographical Society of Canada (1978–82). "She arranged for the journal to be redesigned by Glenn Goluska (one of Canada's great typographers) and Nelson Adams and handsomely printed by Coach House Press in Trump Medieval in an edition of five hundred copies* [*beginning with Volume 17*]. *The semi-abstract design on the journal's cover is that of a printing press from the hand-press period. It has since become the* BSC *logo."*

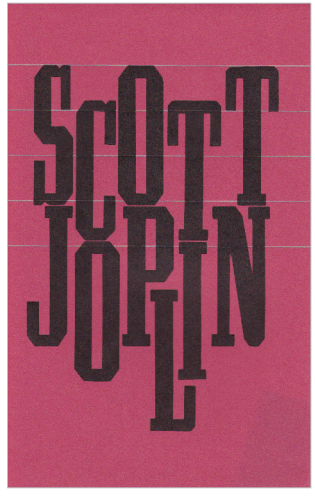
5 **THE PRINTING PRESS | VOICE OF ALL PROGRESS AND WORLD THOUGHT**
Sheet; 240 × 208 mm. A text from the 1923 American Type Founders Specimen Book issued as a broadsheet handprinted red and black on watermarked off-white stock.
COLOPHON "Printed at the Vagabond Press, Kansas City, Missouri, by Jeffrey Brooks for the Typocrafters, Chicago, Illinois 1981".
EX LIBRIS *Glenn Goluska.*

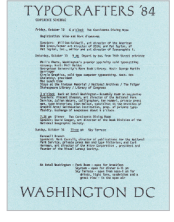
6 **FIELD MUSEUM of NATURAL HISTORY | welcomes Typocrafters 1981**
[2pp] leaf; 145 × 201 mm. Conference greeting handprinted on grey card by Typocraft member, Eugene S. Richardson Jr, of the Dept of Geology. Providing a list of relevant exhibits and services.
EX LIBRIS *Glenn Goluska.*

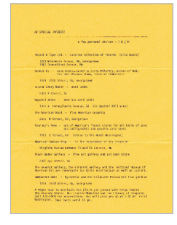
7 **Front Page | Vol. 1 No. 1 Printers Row Printing Museum Sept. 1981**
Sheet; 430 × 278 mm. Introductory publication from Les Feller's printing museum, 715 South Dearborn Street, Chicago, a tabloid broadside issued for Graph Expo '81 at McCormick Place, 13–6 September 1981.
Acquired by Glenn during Typocrafters 81 (17 October 1981).

8 **INTRODUCING | Chicago's Newest Museum | PRINTERS ROW | PRINTING MUSEUM | A not for-profit corporation | 715 South Dearborn | Chicago, Illinois 60606**
[6pp] gatefold leaflet offset brown on tan stock; 216 × 279 mm (unfolded sheet); 216 × 93 mm (folded).
COLOPHON "Graphic Design by Sharon Savage | Linotype Composition by Russo Typographers | Printed at Edmark Press | Paper by Lasalle Messinger [*sic*] Paper Company". The museum opened 4 May 1980.
EX LIBRIS *Glenn Goluska.*









9 YES! | I'd like | to be a volunteer at | the Museum
Broadside handprinted black and orange on cream stock; 292 × 160 mm.
EX LIBRIS *Glenn Goluska.*

10 **Printers Row Printing Museum**
Envelope with flap at top, offset black, blue and orange; 176 × 152 mm. Enlisting members for the non-profit venture (1981).

11 SCOTT JOPLIN | & the music of Ragtime | A most miscellaneous | selection of criticism, | both misguided & | enlightened, poetry, | comment & hyperbole | imprimerie dromadaire
[20pp] sewn in unprinted grey card covers, in wine jacket handprinted silver and black; 236 × 149 mm. Produced by Anne and Glenn September 1983 in an edition of 125 copies for Typocrafters 1983 in St Louis (30 September – 2 October 1983).

12 TYPOCRAFTERS '84 | … | WASHINGTON DC | Conference Schedule
Leaf; 278 × 215 mm. Including programme details for the three-day conference, Friday 12 through Sunday 14 October 1984.
EX LIBRIS *Glenn Goluska.*

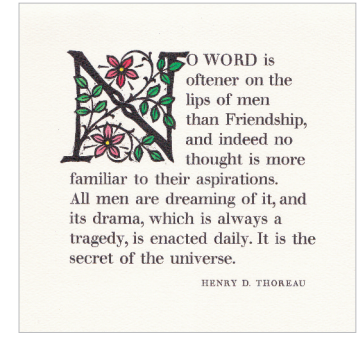
13 OF SPECIAL INTEREST | a few personal choices – J & j M
Leaf; 278 × 215 mm. Accompanying leaf listing Washington bookshops, galleries *etc.*
EX LIBRIS *Glenn Goluska.*

14 SOME RESTAURANTS NEAR HOTEL WASHINGTON AND ENVIRONS
[2pp] leaf; 279 × 216 mm. Printed both sides.
EX LIBRIS *Glenn Goluska.*

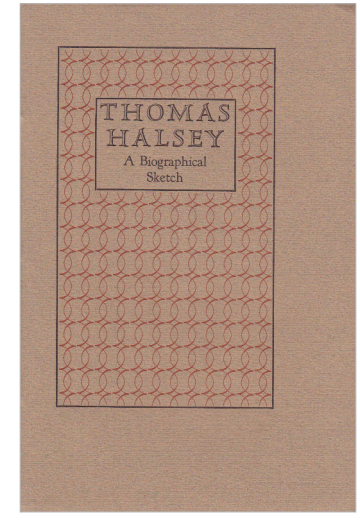
15 CAPITOL HILL Pubs
Leaf; 279 × 216 mm.
EX LIBRIS *Glenn Goluska.*

16 Jan | Tschichold | on | typography
[16pp] sewn in white card covers handprinted yellow; 215 × 140 mm. Each page and the covers bearing letterpress impressions of woodtype characters (in five colours altogether), overprinted black offset from dot-matrix generated digitally-set text.
COLOPHON "The texts | in this keepsake | were composed on | an Apple Mackintosh [*sic*] computer | in order to experiment with the | letterform capabilities of the New | Technology. The designer apologizes to | the spirit of Jan Tschichold for this desecra- | tion of his words. The wood type was printed by | letterpress at The Aliquando Press, Toronto, | and the texts by offset at King Print, | Toronto. One hundred and thirty-five | copies were produced for the 1986 | Grimsby Wayzgoose Anthology | and forty copies for the | 1986 meeting of the | Typocrafters."
Woodtype designs possibly influenced by Glenn (who may also have provided the type).

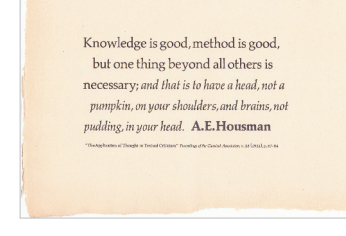
17 **"NO WORD IS…" | HENRY D. THOREAU**
[4pp] leaflet folded vertically; 155 × 153 mm. Handprinted black on deckled white Byronic, with initial hand-coloured red and green.
COLOPHON "The initial N woodcut was created in 1947 by Herman Zapf. It was given as a present to George Taenzer, who printed this keepsake on a Vandercook No 4 proofpress at his Feierabend Press in Rochester, New York, for the 1988 Typocrafters' meeting in Toronto, Canada."
EX LIBRIS *Glenn Goluska.*


NO WORD is oftener on the lips of men than Friendship, and indeed no thought is more familiar to their aspirations. All men are dreaming of it, and its drama, which is always a tragedy, is enacted daily. It is the secret of the universe.
HENRY D. THOREAU

18 **THOMAS | HALSEY | by | Theophile | Homard | Privately Printed at | CONTRE COUP PRESS | for the | Typocrafters | TORONTO | 1988**
[24pp] pamphlet sewn in letterpress card covers with yapp edges; 182 × 121 mm. Handprinted red, green and black on cream wove stock in olive Fabriano Ingres covers printed red and black.
COVER TITLE "THOMAS | HALSEY | A Biographical | Sketch".
COLOPHON "This brief sketch is a summary of a work-in- | progress full-dress biography and bibliogra- | phy of Thomas Halsey, soon to be published | by Alfred A. Knopf. (Knopf himself always | credited Halsey with sensitizing him to the | importance of fine typography.) This prelim- | inary version is printed by Timothy Hawley | at the Contre Coup Press, Louisville, Ken- | tucky, as a keepsake for the Annual Meeting | of the Typocrafters in Toronto, October 7–9, | 1988. (Ironically, said Hawley is not in at- | tendance at said meeting.) It is hoped that those members of the Typocrafters who did | not know Thomas Halsey personally will gain | an appreciation of his genius through study of | this sketch. It is set in Kennerley (probably | Halsey's favorite face) and printed on War- | ren's Olde Style paper in an edition of about | 75 copies."
EX LIBRIS *Glenn Goluska.*

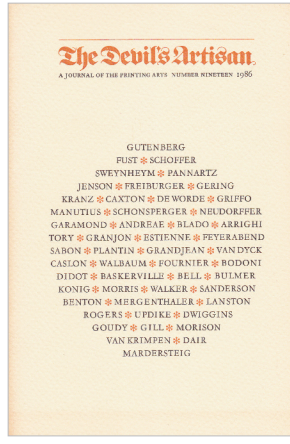


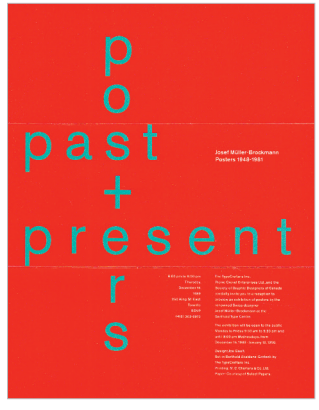
19 **"Knowledge is good, method is good,…"| A.E. Housman**
Broadsheet; roughly 176 × 258 mm. An excerpt from " 'The Application of Thought to Textual Criticism' *Proceedings of the Classical Association,* v.18 (1921), p. 67–84". The watermarked leaf with deckles at fore- and bottom edges, was supplied by the Thomas N. Fairbanks Company, New York.
COLOPHON "Printed [black] at the Lanius Press, Bethlehem, Pa., by Philip A. Metzger, for the Typocrafters | meeting in Toronto, October 7–8, 1988. Palatino 30 pt. on Alverstoke Cream Laid Text."
EX LIBRIS *Glenn Goluska.*

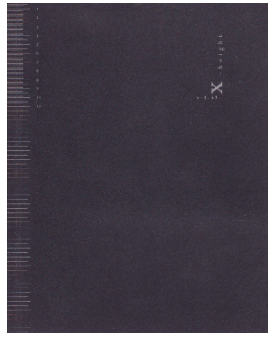

Knowledge is good, method is good, but one thing beyond all others is necessary; *and that is to have a head, not a pumpkin, on your shoulders, and brains, not pudding, in your head.* **A.E. Housman**

AMERICAN TYPECASTING FELLOWSHIP (1978)

Glenn was a member, attending at least two of the biennial conferences:
[1] Terra Haute, West Virginia (summer 1978) 33 in attendance; [2] New Rochelle, New York (1980); [3] Oxford University (1982); [4] Washington DC (21–4 June 1984) 5 Canadians among the 50 in attendance; [5] Indianapolis (9–12 July 1986) 'The Fifth American Typecasting Fellowship Conference, or, Is There Life Beyond the Hospitality Suite?'; [6] 1988; [7] Nevada City, California (19–22 July 1990) held at the Typefoundry of Harold Berliner (with a two-day technical session following, 23/4 July).







20 **'THE FIFTH AMERICAN TYPECASTING FELLOWSHIP CONFERENCE, OR, IS | THERE LIFE BEYOND THE HOSPITALITY SUITE?' [GG and WR]**
[4pp] foliated [23]–26, in The Devil's Artisan 19 (fall 1986). The first of two articles under the heading 'Reports', a collaborative account of the Fifth American Typecasting Fellowship Conference in Indianapolis, 9–12 July 1986, by Glenn and Will Rueter.

MISCELLANEOUS TYPOGRAPHIC EVENTS

21 **Berthold Type Centre 20th Annual Typographers International Awards**
Held 18 January – 10 February 1989.
Glenn's attendance is uncertain.

22 **Berthold Type Centre 35th Annual Type Directors Club exhibition**
Held 14–24 February 1989.
Glenn's attendance is uncertain.

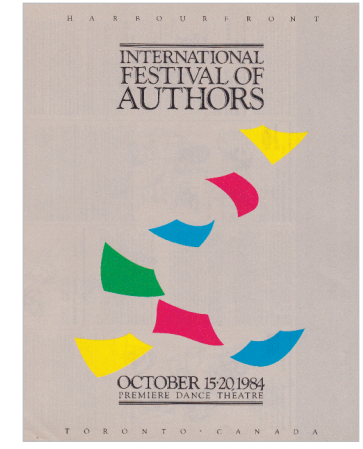
23 **Toronto Design Conference at the Royal York Hotel**
Sponsored by Humber College, 6–8 June 1989.
Glenn's attendance is unlikely.

24 **X – height | x = 0 , 49**
[26 leaves, 6 plate leaves] sewn in four gatherings glued into lap-scored black card covers printed silver on both sides; 159 × 127 × 5 mm. An illustrated keepsake notebook for guests at the closing party of the symposium. COLOPHON "x-Height Nite | The Party | Arts & Letters Club | Toronto, Canada | Typographic Exposition | International Type Symposium & Exhibitions | April 25 to June 23, 1996 | Society of Graphic Designers of Canada | Ontario Chapter | Design: Tudhope Associates Inc. | Photography: Colin Faulkner | Film: Graphic Specialties | Printing: Matthews Ingham & Lake Inc., A Quebecor Company | Binding: Cosgrove Moore Bindery | Stock: Carnival Cover 80 lb | Arjo Wiggins – Trophy 115 lb Dull Text | Gilbert – Correspond 25 Cotton Ultra White Wove 24 lb | Merchant: Coast Paper | Model: Dean | Agency: Giovanni".
Glenn was drawn back to town on Thursday the 25th for the symposium (26/7 April) only to return again the following Wednesday with Jocelyn for the 23rd ABAC bookfair at The Design Exchange (2–4 May), where his work was coincidentally also featured in the Society of Graphic Designers exposition. Mounted to accompany the symposium (which was sponsored by the Design Exchange on Bay Street), the show, entitled 'Type Culture', exhibited typographic work by seminal Canadian type designers. The windup party the night of the 27th capped the event, with delegates encouraged to 'wear' their favourite typeface (mine being 'fuckface'). Before heading to The Arts & Letters Club, Glenn, Bob Beck (who had only the year before moved to Montreal from California) and I had supper at The Rivoli on Queen (our hangout through the 80s, where Glenn held his second solo exhibition); later at the party, he became emotional after speaking with Linda Gustafson for the first time since their split seven years before. The following week, they had lunch together, Saturday 4 May. An unidentified industry ad dated 28 March 1996 reports: "The Society of Graphic Designers of Canada is hosting its International Type Symposium and Exhibition in Toronto this spring. The exhibition will run from April 25 to June 23. The symposium will be

held April 26–27. Speakers include Adrian Frutiger, Erik Van Blokland, Fred Brady [*Fryda Berd*], *Matthew Carter and Siobhan Keaney. The exposition will display the work of over 350 designers, typographers and artists, and will illustrate how type design parallels current issues such as advanced technology, bilingualism, ethnicity and geography."*

VISUAL & LITERARY ARTS EVENTS

25 **HARBOURFRONT | INTERNATIONAL | FESTIVAL OF | AUTHORS | OCTOBER 15-20, 1984 [cover]**
[4pp] folio; 277 × 216 mm. Programme for the fifth festival, with readings by Margaret Atwood (15 October) and Yevgeny Yevtushenko (Tuesday the 16th), both of interest to Glenn – who was in Washington from Friday 12 through Sunday 14 October, for Typocrafters '84. Not sure if he attended either.

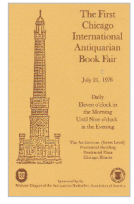


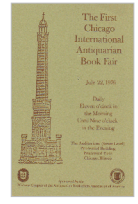
26 **L'Affaire Pataphysique**
Sheet; 432 × 278 mm. Poster for the day-long event held at Artculture Resource Centre, 668 Queen West, Toronto, Saturday 18 May, 1985. Typeset in Optima-like sans with Le Griffe display, offset emerald green and black at Coach House Press in an undisclosed edition of 300 copies, 14 May 1985. The bright red quote-marks – which unfortunately appear grey here – were silkscreened separately at Room 302, by proprietor jwcurry.
A Kontakte Writers in Performance carnival coordinated by Michael Dean and curated by Steven Smith, which began with a parade along Queen. Each of the 14 performers also presided over individual booths purveying exceptionally exceptional fare. There was also a handbill version of the poster included in the Press Kit folder, photocopied black on green stock. Possibly typeset by Glenn, as a favour to bpNichol.

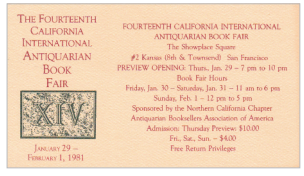
27 **Artists | of niagara | STUDIO TOUR '85**
Sheet with five folds forming a brochure of six panels; 609 × 228 mm (sheet); 102 × 228 mm (folded). Broadsheet offset salmon and evergreen on semi-gloss stock, with maps rear.
TEXT "FRIDAY, MAY 31, SATURDAY, JUNE 1 & SUNDAY, JUNE 2 | NOON TO 6:00 P.M. | YOU ARE CORDIALLY INVITED TO THE FIRST ARTISTS' STUDIO TOUR…".
The first stop among the 17 listings is The Poole Dolphin, 47 Quarry Road, RR No 1, Grimsby, a bookshop operated by Bill Poole and Lyndsay Dobson. Her husband, Michael Dobson, was also a participant, exhibiting his paintings at the studio of Andrew Raney in nearby Beamsville.
From the 7th annual Grimsby Wayzgoose, Saturday 20 April 1985. The bookshop stocked Anne and Glenn's work.

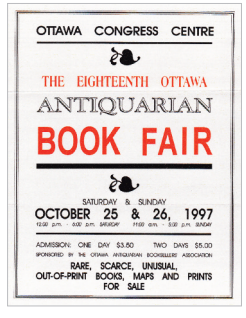
28 **ST. MICHAEL'S COLLEGE | HOMECOMING 1985**
Leaf; 278 × 216 mm. Form letter for grads planning to attend, 18–20 October. NOT DEPICTED.

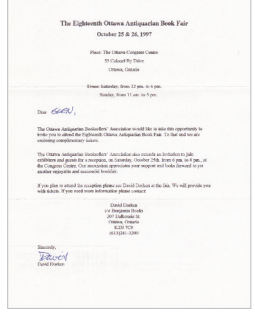
29 **JOURNÉES INTERNATIONALES | ANTONIN | ARTAUD | MAI / JUIN 1993**
Sheet; 1007 × 670 mm. Poster for a two-month Artaud retrospective in Montreal, offset in colour on semi-coated white stock. Including a conference (13–5 May), five exhibitions in different venues (1 May – 24 June), a theatre performance (6–22 May) and film (6–12 May) all organized by l'Université du Québec a Montréal. Awarded a Silver Medal in the Graphic Design category by The Advertising & Design Club of Canada.
A gift from Glenn (who likely toured the exhibits and possibly attended some of the events), aware that Artaud was high on the list of exemplars at Letters.











ANTIQUARIAN BOOKFAIRS

30 **The First | Chicago | International | Antiquarian | Book Fair | July 21, 1976**
Card; 95 × 61 mm. Ticket for the first day of the three-day fair, offset brown on mustard cardstock. The fair was held at "The Auditorium (Street Level) | Prudential Building | Prudential Plaza | Chicago, Illinois".

31 **The First | Chicago | International | Antiquarian | Book Fair | July 22, 1976**
Card; 95 × 61 mm. Ticket for the second day of the three-day fair, offset brown on olive cardstock.

32 **FOURTEENTH CALIFORNIA INTERNATIONAL | ANTIQUARIAN BOOK FAIR**
Card; 90 × 160 mm. Promotional card for the fair, held at Showplace Square in San Francisco, Thursday 29 January – Sunday 1 February 1981; offset red and black on cream cardstock.

33 **VANCOUVER | ANTIQUARIAN | BOOK FAIR**
Sheet; 534 × 350 mm. Poster for the 1984 Book Fair (Thursday 22 to Saturday 4 March), offset red and black on tan laid stock (likely at Benwell-Atkins). Presumably designed by Robert Bringhurst who collaborated with local antiquarian bookseller William Hoffer through 1985. NOT DEPICTED.
Acquired by Glenn either directly from Bringhurst when they worked together on Robert's Alcuin Society chapbook, Tending the Fire *(October 1985), or possibly as late as March 1986 when he travelled to Vancouver to judge the fourth annual Alcuin Society Awards for Excellence in Book Design in Canada (together with Bringhurst, Tree Swensen and Takao Tanabe). Another source might've been Bill Hoffer during Glenn's production of* 10 Poems *by Norm Sibum (November 1985). Hoffer notes that the cover for the book was modelled on the menu at a Hungarian restaurant they ate in, during Glenn's visit to Vancouver (Woodsworth,* Cheap Sons of Bitches, *pp56/7).*

34 **1ère édition | FOIRE DU LIVRE ANCIEN DE MONTREAL | MONTRÉAL ANTIQUARIAN BOOK FAIR | 1st edition | HOTEL MONT-ROYAL | 1455 RUE PEEL**
Sheet; 610 × 457 mm. Poster for the first annual Montreal Antiquarian Book Fair, Saturday 27 and Sunday 28 October 1984; offset black on off-white Rolland de Luxe. NOT DEPICTED.
EX LIBRIS *Glenn Goluska.*

35 **OTTAWA CONGRESS CENTRE | THE EIGHTEENTH | ANTIQUARIAN | BOOK FAIR**
Leaf; 279 × 215 mm. Flier printed red and black on bond, promoting the Fair held the weekend of 25/6 October 1997.
EX LIBRIS *Glenn Goluska.*

36 **"Dear Glen,…"** [*sic*]
Leaf; 279 × 215 mm. Form letter on Ottawa Antiquarian Book Fair letterhead, signed by David Dorken, inviting Glenn to the Fair, 25/6 October 1997 (and enclosing complimentary tickets). The envelope, postmarked 15 October, is addressed to Imprimerie Dromedaire [*sic*] at 4710 Rue Saint-Ambroise (with return address of Mordy Buber's bookstore, Benjamin Books, 122 Osgoode St, Ottawa, K1N 6S2).

THE QUADRAT SOCIETY OF PRIVATE PRESS PRINTERS, MASSEY COLLEGE

MASSEY COLLEGE opened in 1963, erected with funding from the Massey Foundation. Together with the first Master, Robertson Davies (1963–1981), founding Librarian Douglas Lochhead (1963–75) undertook to install presses at the college toward a better understanding of the history of the book.

"*So really, it was a combination of that interest and the history of printing and publishing that I was intrigued with. But I was also intrigued with the book itself. Gradually I found, particularly at Massey, that I was involved in building not only a library, but a bibliographical collection. Robertson Davies and I just simply decided that the Massey College library was going to be useful for the whole University of Toronto, and that the only way to achieve that aim was to build as good a bibliographical collection as we could possibly do. That was basic. And also we considered essential the establishment of hand printing presses, so we did that. At the same time, we decided to build as complete a collection of every Canadian imprint, every impression, edition, or whatever, of Canadian poetry and prose…That's when I learned how to work a printing press and became a hand printer, which I think is crucial to any sort of understanding of the early texts particularly. The same problems arise now, when you're using all the latest techniques – the proofing, the mistakes, the dropping of verses, lines, and so on – all of these are the same problems that confront the Shakespeare bibliographer. Also, in Toronto there were people who had been printing poetry or having it printed, people like John Robert Colombo. There were other people interested in printing at the University of Toronto Press, which was just 200 yards from Massey (I actually became one of their editors), and I spent a lot of time there. We formed a wonderful little group called 'Quadrats' – that's just from quadrat, a space in type. The group included some of the leading typographic designers, some hand printers, the general manager of the U of T Press printing plant, and so on. They all had printing presses in their homes, and we used to print Doug's poetry, or Will Shakespeare's poetry, or anybody's poetry* [from an interview at the University of New Brunswick with Laurel Boone, 25 February 1988, entitled 'Confessions of an Unrepentant Generalist']."

"*Roy Gurney who was Plant Superintendent at the University of Toronto Press in the 1960s and one of the original 'Quadrats', a group of printers and graphic designers who worked with the printing presses in the Bibliography Room at Massey College with the Founding Librarian, Doug Lochhead, and other Canadian book and graphic designers, typographers and artists such as Carl Dair, Alan Fleming* [*sic*], *Sam Smart, Peter Dorn, Harold Kurschenska, Will Rueter,* [*John Robert Colombo,*] *John Dyment and Denis Milton. Both Roy Gurney and Carl Dair (among others) were instrumental in helping Doug Lochhead and Robertson Davies establish the printing collections at Massey College in acquiring and donating presses and other printing equipment. In addition to his rare book collection, Gurney donated his wood type collection and the College's Washington Press, still in use today* [thumbnail on Roy Gurney on the Massey College website]."

Doug Lochhead refers to monthly meetings, Judith Skelton Grant clarifies, that the meetings were monthly from September to May beginning in 1965 and lasting to 1980. She also identifies other members: Ila Goody, Michael Laine and Doug Moles. Carl Dair donated his printing equipment in 1966, Roy Gurney his collection and equipment in 1974. By 1969 there were eight presses and a paper making room. Lochhead also engineered the acquisition of the Ruari McLean collection of 19th-century book design and colour printing for $91,000 (over 2000 items). Chester Gryski (Denis Milton's son-in-law) reveals that he and Glenn joined as well in 1979.

Vandercook proof press at Coach House, 1975. SHELLEY FREEMAN

Roy Gurney woodtype font at Massey College (from their website)

Nelson Adams master printer at Massey College until his death, 20 September 2019

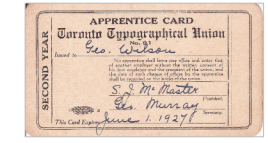
The Stable, 105R Major Street, 1985

Charles Pachter joined in 1966, after graduating with an MFA from the Cranbrook Academy of Art in Michigan (1964–6), renting 907 Shaw Street where he set up a lithography press acquired from Tom Lapierre and printed his first book in Canada from type, John Newlove's *Notebook Pages* (1966), having produced five serigraph folios by Margaret Atwood in Michigan (1964–6). He would go on to print and illustrate *A Black Plastic Button and a Yellow Yoyo* by Alden Nowlan (1968: 20 copies) and *Wiggle to the Laundromat* by Dennis Lee (1970: New Press, 50 deluxe signed & 2000 trade copies). He later bought 350 Markham Street next door to Anne and Glenn's future home at 354 Markham (1976) before moving to his renovated blacksmith's shop at 2 Grange Place on Sullivan (August 1977–2004), having started Pungent Productions, a renovation company, with Johns Stewart and Eckler (1977–82). Reno projects (1970–82) included: [1] 1232 Shaw Street, his first studio, 1970; [2] 24 Ryerson, 1973 – ultimately home for himself and other artists including Gary Greenwood, Jiri Ladocha, Anton Cetin, Janet Hunter and David Pellettier, Charlie's newly-formed Artists Alliance Building Limited (1974–82), his Artery co-op gallery, the Writers Development Trust, and League of Canadian Poets; [3] 16 Ryerson for Theatre Passe Muraille, 1974; [4] 118 Baldwin, 1978; [5] 78 Sullivan for publishers Lester & Orpen Dennys, 1978; [6] 367 Queen West home of the Soho Loft Gallery, 1979; [7] Remeny House of Music building at 553 Queen West, 1980; [8] Gracie's, his 180-seat restaurant at 508–10 Queen West (November 1980–2) next to the Epicure at 502; [9] the former IGA supermarket transformed into a gallery at 567 Queen West, 1980–2; and [10] the Stable at 105 Major (rear). However the recession which culminated in 1982 (with interest rates sky-rocketing to 23%) forced him to sell everything but his home on Sullivan and dissolve all business projects (curtailing his meteoric transformation of downtown Toronto for the next several years). While Charlie was inevitably involved with many in the local arts community during this time, the fact that Glenn and Anne ended up next to one (350 Markham), and in another of his properties (105R Major), while both he and Glenn handprinted numerous limited editions for Atwood (Charlie 6, Glenn 3), not to mention Glenn's additional work for her under the auspices of the Writers' Development Trust situated in Charlie's flagship warehouse on Ryerson Street (or their membership in Quadrats), suggests more than just a coincidental association between them, but that's apparently all it was. Without him however, the emergence of the Queen Street West village of the 70s and 80s, dominated by cafes, boutiques and antiquarian bookshops, would likely never have occurred. When I bought Charlie's last copies of the five early portfolios for my Atwood list (January 1986) he told me he'd succeeded in laying off a portion of his debt with the banksters who'd foreclosed on him in 82, with a copy of the most recent Atwood portfolio for every member of the Board of Directors (*The Journals of Susanna Moodie,* 1980, 120 copies each bound in the skin of a single calf, $6000 a pop) – a first, as far as he was aware, in the annals of Canadian finance.

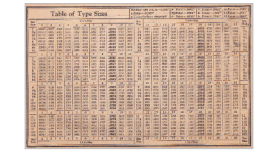
G

SECTION DISJECTA

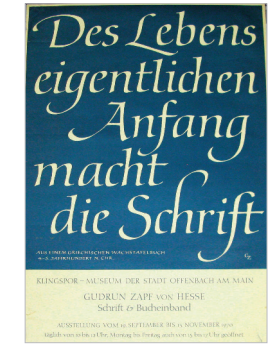
1 APPRENTICE CARD | Toronto Typographical Union | No. 91 | SECOND YEAR
Card; 64 × 110 mm. Issued to George Wilson. Expiry date: 1 June 1927. With signatures of President S. J. McMaster and Secretary George Murray.
The Toronto Typographical Union (Local 91) represented newspaper printers from 1866 through 1994. George Wilson, identified as a helper at The Telegram (in the 1933 Directory), resided at 650 Coxwell Avenue; while George Murray, proofreader at The Globe, lived at 22 Maitland (1933). The only S. J. McMaster listed in the 1929 Toronto Directory is identified as a printer residing at 455 Hillsdale Avenue East, while Samuel J. McMaster is elsewhere on record as Chairman of the Toronto Transit Commission, 1932/3. A relation (possibly his mother), Elizabeth Jennet (Wyllie) McMaster (1847–1903) – wife of dry-goods merchant Samuel Fenton McMaster (1840–88), the nephew of Senator William McMaster, co-founder of the Canadian Bank of Commerce & founder of McMaster University in Hamilton – opened what would later become Toronto's Hospital for Sick Children, March 1875.



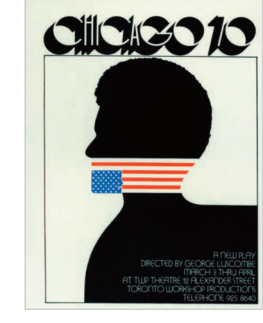
2 **Table of Type Sizes [backed with] Table of Set Factors**
Card; 119 × 186 mm. Standard machine-casting chart for mono- and linotype operators, offset on cream card-stock; issued by the Lanston Monotype Machine Company of Philadelphia.
EX LIBRIS *Glenn Goluska (as with all entries in this section).*



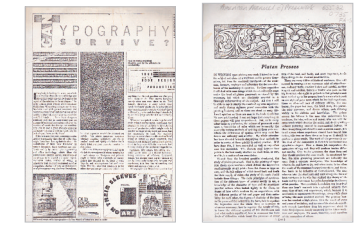
3 **Des Lebens | eigentlichen | Anfang | macht | die Schrift** | AUS EINEM GRIECHISCHEN WACHSTAFELBUCH | **4.–5. JAHRHUNDERT N. CHR ['nach Christus' = "after Christ"]**
Sheet; 33 × 23 inches. Poster designed with her calligraphy by Gudrun Zapf von Hesse for her show, *Schrift & Bucheinband,* at the Klingspor-Museum der Stadt in Offenbach am Main, 19 September through 15 November 1970; offset blue on white stock. Featuring a font drawn from a Greek wax engraving from the fifth or sixth centuries AD.

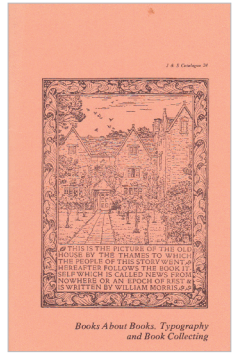


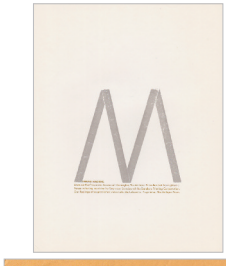
4 CHICAGO 70 | A NEW PLAY | DIRECTED BY GEORGE LUSCOMBE | MARCH 3 THRU APRIL | AT TWP THEATRE 12 ALEXANDER STREET | TORONTO WORKSHOP PRODUCTIONS | TELEPHONE 925 8640
Sheet; 614 × 471 mm. Poster offset blue, red and black on white stock. A typical topical ensemble production under the direction of TWP founder George Luscombe (1926–99), *aka* "the father" of alternative theatre in Canada, about the 'Trial of the Chicago Eight [later, Seven]' (26 September 1969 – 20 February 1970) indicted under the charge of "conspiracy to incite riot" during the Democratic Convention in Chicago (26–9 August 1968). An improv-based revision of the recently-concluded farce of a trial 'as a circus' (or 'living newspaper'), which became his first international success. Conceived by Canadian graphic-design whiz, Theo Dimson (Theophanis Kabakoupolous, 1930–2012), the iconic poster features a shadowy profile silenced by a stars-and-stripes gag, over text set in a rounded hairline Bauhaus face of the Rochdale era.
A distinctive Deco poster right up Glenn's alley (both topically and typographically), with putty-adhesive marks rear from his last year at school in Toronto (before returning 'home', that is, to the scene of the farce).

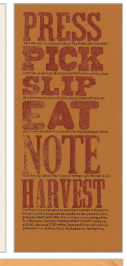


5 **Union | Catalogue | of Asian | Publications | Purchase Terms**
Sheet; 418 × 558 mm. Prospectus for the nine-volume catalogue offset carmel and black on off-white stock, with the reproduction of a map of Asia by John Speed verso. Advance price for the five preliminary volumes is









extended only until publication (summer 1971), dating the sheet (published by Mansell, 3 Bloomsbury Place, London WC1A 2QA). NOT DEPICTED.
COLOPHON "John Speed's Asia, engraved 1626, is reproduced from an impression of 1676 by courtesy of Weinreb & Douwema Ltd."
The sheet bears two intersecting folds and no tapemarks or tackholes.

6 **HANDLIST OF PRIVATE PRESSES: ILLINOIS, | INDIANA, IOWA, MICHIGAN, WISCONSIN | A Keepsake Created on the Occasion of the | Visit of the Caxton Club to Northern Illinois University, May 12, 1973**
Sheet; 440 × 544 mm. Poster handprinted blue, red and black on sumptuous cream laid stock; a compendium of 92 presses with select imprints. NOT DEPICTED.
COLOPHON "Of this Keepsake there are | 149 numbered and signed copies. | This is number | RICHARD J. NELSON, President | Northern Illinois University"– neither numbered nor signed.

7 **Platen Presses**
Nine leaves paperclipped upper left; 355 × 215 mm. Photocopied portion of the The American Manual of Presswork (1911), foliated 23–32. Pencil annotation at crown with library call-number suggests it may have been produced by Anne at Metro Reference Library. Clipped with a second section from the book, 'What Pressmen Have Discovered', comprising two leaves foliated 118/9.

8 **J & S CATALOGUE 24 | Books About Books, Typography | and Book Collecting**
40pp pamphlet stitched in printed card covers; 213 × 138 mm. Undated antiquarian bookseller's catalogue compiled by Daniel Lochman and printed by Faul Graphics, Barrington, for J & S Rare Books and Graphics, 1301 South Wabash Avenue, Chicago 60605, in 1974.

9 **The Writers [*sic*] Union of Canada | PRESENTS | amateur theatricals and professional prose | THE | ALL-STAR | ECLECTIC TYPEWRITER | REVUE | … | AUCTION SALE! | at the St. Lawrence Centre | MAY 9, 7:30PM**
Sheet; 36 × 18 inches. Poster for a 1977 Writers' Union fund-raiser silently orchestrated by Margaret Atwood, set in eight facsimile wood typefaces, offset brown on camel-coloured Tweedweave. Including a list of some sixty items donated by members for auction. NOT DEPICTED.
Among the 17 items donated by Atwood, the listing for her first book Double Persephone, *includes an erroneous limitation of 250 copies. In addition to two sets of her four illustrated university theatre programmes, an original Survival comic strip and two early watercolours, she had donated three signed posters, described: "In her youth, Atwood ran a silkscreen business in the cellar. She made posters and got high on the fumes…".*

10 **PROP'S PEAK, COLORADO**
Sheet; 558 × 432 mm. Poster with offset image and text, set in woodtype and handprinted emerald green on off-white stock. NOT DEPICTED.
COLOPHON "A recent high point at The | Antique Press was the Prop's | visit to Denver, Colorado, where | he spoke to the Art Directors | Club. At 5,280 feet above sea | level, he was high before he | drank any wine at all. | MoLebowitz [*sic*]: Peaked Prop. | of The Antique Press."

Issued with two folds, by Mo Lebowitz Inc, 2599 Phyllis Drive, North Bellmore NY 11710, in a kraft envelope addressed to "GLENN GOLUSKA | IMPRIMERIE DROMADAIRE | 354 MARKHAM ST. | TORONTO, CANADA M6G 2K9" *(postmarked 2 May). The four following ephemera were also enclosed in the envelope.*

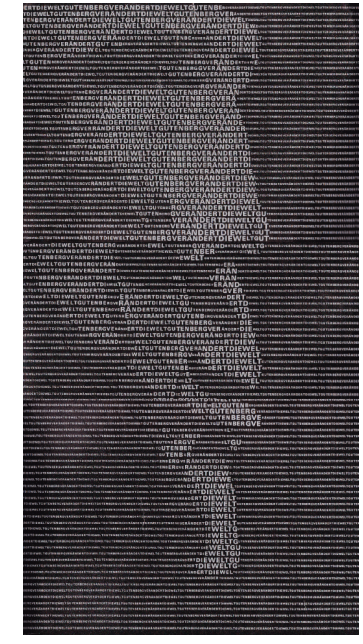
11 **MITERING MACHINE**
Sheet; 279 × 216 mm. Broadside handprinted grey on the coated face of white cast-coated litho label stock.
TEXT "Because the Proprietor knows all the angles, The Antique Press has just been given a | Rouse mitering machine by Seymour Sanders of the Sanders Printing Corporation. | Our feelings of appreciation are acute. Mo Lebowitz. Proprietor, The Antique Press."

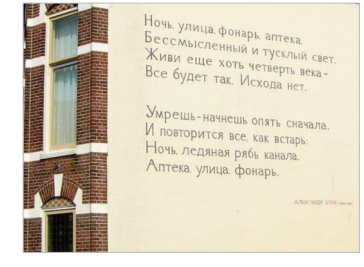
12 **nein**
Sheet; 295 × 154 mm. Broadside handprinted orange and brown on cream laid stock.
COLOPHON "Everyone expresses disbelief when the Prop. brags all | about 9 pieces (again) in the Creativity on Paper Show. | He even finds it very difficult to believe, but pleasant. Mo Lebowitz."
Sponsored by Art Direction Magazine, the 7th Creativity on Paper Show was held in 1969 in New York. Glenn was sincere in accommodating such handprinted amusements with his patent comment "fun", never one to draw the line at high art. You knew he really demurred however when he'd utter his other patent catchall monosyllable, "oof" (about as close to an expletive as he ever got).

13 **PRESS | PICK | SLIP | EAT | NOTE | HARVEST [interlined with text]**
Card; 216 × 96 mm. Keepsake set in six woodtype faces handprinted brown on duplex tan cardstock by Mo Lebowitz at his Antique Press for the Art Directors / Communicators of Buffalo meeting at the Sheraton Inn, Buffalo West, 1 October.
The irrepressible Mo Lebowitz (1932–2017), a fellow aficionado of woodtype, established The Antique Press in 1960 as an adjunct to his day-job as designer of wine labels and packaging. It's tempting to associate this packet (possibly mailed 2 May 1981) with In Vino Veritas *(produced by Glenn and Anne, February 1981). Mo died a day before Glenn's 70th birthday.*

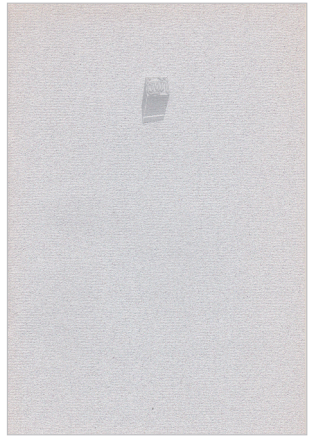
14 **Twelve new points for The Antique Press**
Card; 153 × 140 mm. Notice, handprinted silver and black on white cardstock by Mo Lebowitz.
TEXT "12 point Souvenir by American Type Founders. | More pointedly, this is the original Souvenir as | done by Morris Benton in 1920 and is again very | popular as a film type. All this points up the fact | that the Prop. will never throw out any old types."

15 **GUTENBERG-MUSEUM • MAINZ | WELTMUSEUM DER DRUCKKUNST**
Poster; 607 × 417 mm. Offset silver and black on white stock; a face in profile composed of upper case letters in various sizes, emerging from the continuously repeated runon phrase: "GUTENBERGVERÄNDERTDIEWELT" ('print' transforms the world). PARTIALLY DEPICTED.
COLOPHON "Gestaltung Kröhl-Offenberg • Druck Druckhaus Schmidt & Co Mainz".



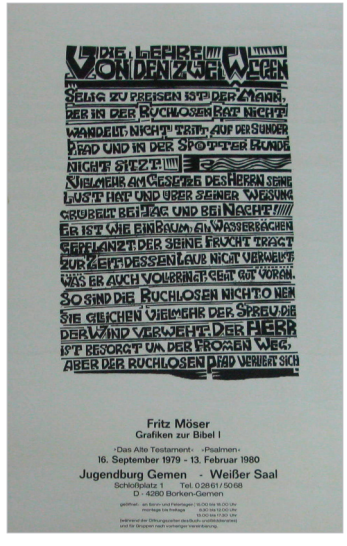


"Ночь, улица, фонарь, аптека,…" by Alexander Blok (1912) painted on the side of a building in Leiden as part of the Leiden Poetry Project, 1992–2005



16 **d**
Sheet; 632 × 378 mm. Broadside of an incunable lower-case "d" offset or screened sepia on mould-made off-white stock with deckled foot. Produced at Coach House Press before 1976. NOT DEPICTED.
Either a blackletter font or script, with the ascender closed in a loop.

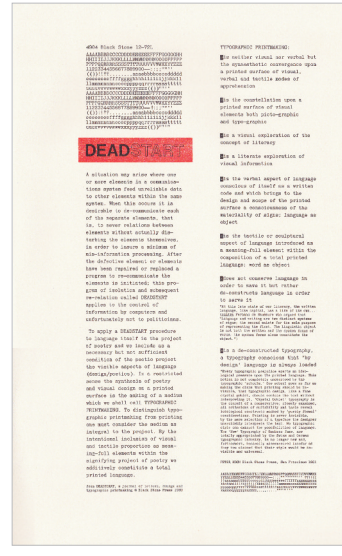
17 **THE PRESENT & FUTURE | STATE OF TYPOGRAPHY | IN THE UNITED STATES | ALEXANDER S. LAWSON | THE PRESS OF THE GOOD MOUNTAIN | ROCHESTER, NEW YORK | 1980**
[28pp] pamphlet (last leaf blank), stitched in illustrated card covers; 252 × 173 mm.
INTRODUCTORY PAGE "The Frederic W. Goudy | Distinguished Lecture in Typography | for 1979".
TITLE-PAGE VERSO "The Frederic W. Goudy Award & Distinguished Lecture in | Typography are annually presented by Rochester Institute | of Technology, and are made possible by a grant from the | Mary Flagler Cary Charitable Trust in honour of Melbert B. | Cary, Jr. [1892–1941]. Typographers who have received | the Award are: | Hermann Zapf, 1969 | Warren Chappell, 1970 | R. Hunter Middleton, 1971 | Giovanni Mardersteig, 1972 | Robert L. Leslie, 1973 | P. J. Conkwright, 1974 | Will Carter, 1975 | Reverend Edward M. Catich, 1976 | Laurance B. Siegfried, 1977 | Howard N. King, 1978 | Alexander S. Lawson, 1979".
COLOPHON "Printed in 12 point Monotype Baskerville at the Press of | the Good Mountain, Rochester, New York. | This is copy number [168, in pencil] of 175."
Author of *The Printer Speaks: A Selection of Types Set by Various Hands in the Hand Composition Laboratory of the Rochester Institute of Technology* (1955); *Printing Types: An Introduction and A Printer's Almanac* (1971); *Anatomy of a Typeface* (1990); and *The Compositor as Artist, Craftsman, and Tradesman* (1990); Alexander Lawson (1913–2002) was professor of typography at Rochester Institute of Technology 1947–97, where he established The Press of the Good Mountain.



18 **Fritz Möser | Grafiken zur Bibel I | >Das Alte Testament< >Psalmen< | 16. September 1979 – 13. Februar 1980 | Jugenburg Gemen – Weißer Saal**
Sheet; 633 × 454 mm. Double-sided poster offset black on heavy white artstock with the same text on either side beneath different woodcut images. Issued for an exhibition of drawings from the Old Testament by Fritz Möser (1908–88) in Borken-Gemen, Germany.
With Glenn's tape-marks on one side and an edge-stain; the side displayed in the Stable bears the compelling image of a 19-line psalm incised in stylized characters.

19 **THE WHOLE BOOK | AIGA • 1980**
Sheet; 610 × 469 mm. Broadsheet folded four times to form a brochure, offset in colour on semi-gloss stock.
TEXT ON ADDRESS PANEL "The American Institute of Graphic Arts | 1059 Third Avenue | New York, N.Y. 10021 | A CALL FOR ENTRIES | THE BOOK SHOW 1980 | Deadline: February 9, 1981 | Attention: Art Director / Production Manager". NOT DEPICTED.
WITH ADDRESS LABEL AFFIXED *"Mr. Glenn Goluska | The Coach House Press | 401 (rear) Huron St. | Toronto Ont. Canada M5S 2G5"; postmarked 9 January 1981. The judges for the year were: Peter Bradford, Barry Moser, Martin Moskof, Elisabeth Scharlatt, R. D. Scudellari, Lorraine Shanley and Peter Warner.*

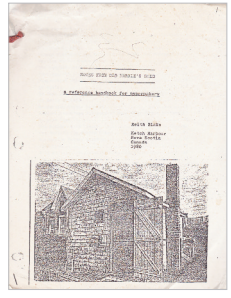
20 **DEADSTART**
Broadside; 477 × 310 mm. Handprinted red and black on cream stock by Peter Koch.
COLOPHON "from DEADSTART, a journal of letters, design and | typographic printmaking © Black Stone Press 1980 | PETER KOCH Black Stone Press, San Francisco 1981".
Founded in 1974 Koch's first press made way in 1982 for increasingly monumental fine-press milestones. This broadside presents a rejigging of the first Deadstart Manifesto which appeared in Koch's little mag, Montana Gothic (1974), explained by collaborator Robert Bringhurst thus: "The title of this manifesto – a title Koch and his colleagues would use repeatedly, with different texts, for a decade – was Deadstart. In the age of the personal computer, this term has been displaced by other synonyms: reboot or, more precisely, cold boot. Deadstart means to pull the switch, dumping all accumulated assertions, calculations and errors overboard, and to start again from the basic platform of hardware and software. It is a word Koch probably learned in the early 1970s as a data analyst at Lawrence Berkeley Labs, and it is a concept he wanted to apply – and still wants to apply, if I'm not mistaken – to Western civilization" (Peter Koch, Printer, *p8*). *Illustrated on page 35 of the same catalogue, it is described overleaf as having been "published to accompany an exhibition at the World Print Gallery in San Francisco", set in monotype Reproducing Bold and printed in an edition of 200 signed copies. Curated by Koch, the exhibition entitled Typographic Printmaking was reviewed by Maryann Hayden (partner in Sombre Reptiles Press, Berkeley) in The Ampersand 2:2, September 1981, suggesting that Glenn may have acquired his unsigned copy during a visit to Koch's printshop (the summer he was at California College of Arts and Crafts), when it was either yet in production or had only just been completed.* [*cf,* Peter Koch, Printer | Cowboy Surrealists | Maverick Poets | & Pre-Socratic Philosophers | *The New York Public Library | The San Francisco Public Library | 1995. With a prefatory essay by Robert Bringhurst entitled 'Stepping into the Same Stream and Catching Different Fish: The Printing of Peter Koch'. 1250 copies, signed in pencil.*]

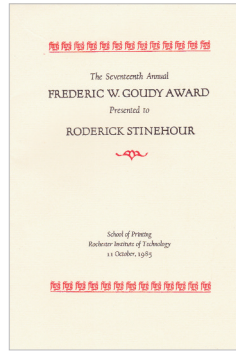


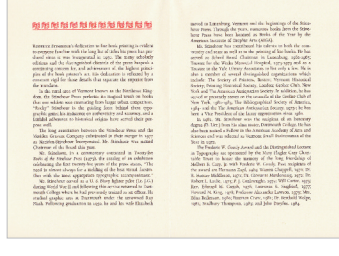
21 **[Moses]**
Woodblock print; 518 × 405 mm (sheet); 404 × 215 mm (image). Handprinted black on mouldmade Japanese paper, with no identifying marks or date. Depicting Moses smiting the rock of Meribah with his staff in the wilderness – NUMBERS 20:11.

22 **(45) | HIEROGLYPHIC TEXT**
Two sheets; 485 × 638 mm. Press-sheets for a 32pp pamphlet (or insert) with numbering set on a typewriter, offset black on cream Zephyr Wove at Coach House Press (with foldmarks). Includes 23 numbered sections, verses or pages from 1 to 20 plus 22, 24 and 26; incorporating numbered lines of Egyptian hieroglyphics 52–323, 339–49, 362–9 and 388–98. The second sheet concludes, when folded, with six blank pages. NOT SHOWN. *Glenn studied Egyptian hieroglyphics and literature for two semesters at the University of Toronto, 1975/6).*

23 **NOTES FROM OLD HARRIE'S SHED | a reference handbook for papermakers | Reith Blake | Ketch Harbour | Nova Scotia | Canada | 1980 [cover leaf]**
[67] leaves (last leaf originally blank): foliated 1–39, 39b, 40–2; APPENDIX: [iii], 1–7; 43–57; secured with a leather thong through a single stab-hole upper left; 279 × 217 × 7 mm. Photocopied from the author's typescript and holograph master, with her address holograph rear: Karyn Reith Blake, OHS Handmade Papers, 104







Ketch Harbour East Road, Ketch Harbour NS, B0J 1X0 (902) 868-2474. The addresses of five others are also included on the terminal leaf under the heading "nearby paper mills": [1] Papeterie St-Armand, David Carruthers, 950 Ottawa Street, Montréal H3C 1S4 (514) 874-4089; [2] Papeterie St-Filles (Charlevoix), 304, rue Félix-Antoine Savard, St-Joseph de-la-Rive, PQ, G0A 3Y0 (418) 635-2430; [3] The Paper Trail, 1546 Chatelain Avenue, Ottawa (613) 728-4669, Annegret; [4] Cranberry Mill, Edward H. Snider, 4734 Leo Lake Road RR#1, Seeleys Bay Ont, K0B 2N0 (613) 728-4669; and [5] Carriage House Paper, 1 Fitchburg St #C-207, Somerville, Mass USA 02143 (617) 629-2337, Elaine Koretsky.
The writing doesn't seem to be Glenn's, but this copy was.

24 **LIONS of BOSTON | A Calendar for 1982**
Sheet; 522 × 366 mm. Letterpress poster printed red and black on deckled cream Arches, with 13 lion engravings. COLOPHON "The winged lion above can be found at Trinity Church in Copley Square. General | locations of the other lions are provided to encourage you to find them for yourself. | This calendar was designed and printed by Leslie Evans in Watertown, Massachusetts. | The type is handset Bembo and the paper is Arches. © 1981 Evans | Of 400 copies, this is number [151, in pencil]". NOT DEPICTED.
An early imprint of author, artist and engraver Leslie Evans, proprietor of the Sea Dog Press in Watertown.

25 **THE | TORONTO | ANTIQUE | DEALERS | ASSOCIATION | 1983 | GUIDE | MAP [cover]**
Sheet folded seven times as a brochure of 14 panels recto with a map verso; 455 × 672 mm (sheet); 228 × 99 mm (folded). Listing and locating TADA member shops as well as attendant services, including an ad for the weekly Sunday Harbourfront Antique Market at 245 Queen's Quay West (summers) and 222 Queen's Quay West (winters).
Frequent regulars at Harbourfront, Glenn and Anne bought the antique horse-drawn sleigh there (which graced the porch at 354 Markham) as well as several of their whirlygigs.

26 **YYZ | 2nd floor 116 Spadina Ave 367.0601 | 'GENRE' Will Gorlitz Nov 5–24 (opening 5th, 8PM)**
Poster; 253 × 323 mm. Offset grey and yellow on coated cardstock. The artist's second solo exhibition in Toronto (1984).
With Glenn's tack-holes at crown.

27 **The Seventeenth Annual | FREDERIC W. GOUDY AWARD | Presented to | RODERICK STINEHOUR | School of Printing | Rochester Institute of Technology | 11 October, 1985**
[4pp] french-fold leaflet; 228 × 153 mm. An introduction and programme for the ceremony and lecture, set in Goudy Forum and Californian Text, handprinted red and black on watermarked Mohawk Ticonderoga Text.

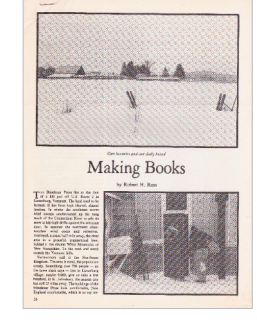
28 **The RIT Journalist | Special Goudy Award Edition[,] School of Printing[,] Rochester Institute of Technology[,] October 11, 1985**
4pp folio; 384 × 289 mm. Offset red and black on newsprint; issued folded.
HEADLINE "Stinehour Receives | 1985 Goudy Award".
COLOPHON "This special issue was produced by Mary Bertone, editor, and members of the Newspaper Production II class, under the supervision of W. F. Craig, associate professor."

29 **'Making Books' by Robert H. Ross**
[8pp] foliated 35–42, stapled upper left; 275 × 205 mm. An illustrated article on The Stinehour Press, extracted and stapled by Glenn from the Dartmouth Alumni Magazine, with his annotation. Though not explicit, the date of the issue was April 1980. The article was presently reprinted by The Stinehour Press as an 8pp pamphlet (1980).

The RIT Journalist
Stinehour Receives 1985 Goudy Award

30 **'Can Typography Survive?' by Roy Brewer**
Two leaves stapled upper left; 355 × 215 mm. Photocopied article from British Printer (January 1986), foliated pp37/8. A glance at the British Book Design and Production Exhibition at Saint Martin's School of Art in London, 15 September 1985.

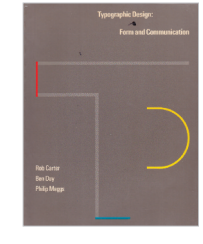
31 **NATIONAL COLLEGIATE BOOK ARTS EXHIBITION**
Sheet; 19.5 × 36 inches. Poster for an exhibition of "over 140 examples of books and broadsides from 27 presses from across the country" travelling to nine American institutions from 19 January 1986 through 25 March 1988; offset yellow, red and black on white stock. NOT DEPICTED.
COLOPHON "This exhibition was organized by The University of Art Galleries and the Art Department, The University of South Dakota, Vermillion, South Dakota. For more information, contact Richard Zauft, Art Department, The University of South Dakota. Paper donated by Mohawk Paper Company, Cohoes, New York. Printing contributed by Meriden-Stinehour Press, Meriden, Connecticut. Poster design and calligraphy by Stephen Harvard."


Making Books

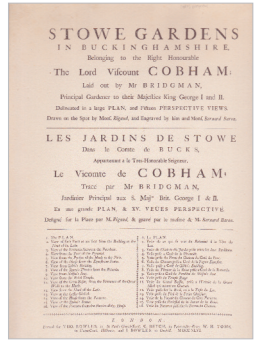
32 **Typographic Design: | Form and Communication | Rob Carter | Ben Day | Philip Meggs | Van Nostrand Reinhold Company | New York**
[272pp]: x, 262; sewn in ten gatherings glued in printed card covers (AGO price sticker rear: $55.50); 275 × 217 × 19 mm. Fifth printing (originally 1985); ISBN 0-442-26166-7.

TYPOGRAPHY SURVIVE?

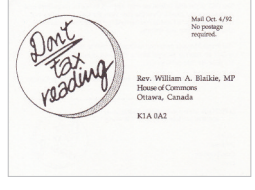
33 **STOWE GARDENS | IN BUCKINGHAMSHIRE, | Belonging to the Right Honourable | The Lord Viscount COBHAM; | Laid out by Mr BRIDGMAN, | Principal Gardener to their Majesties King George I and II**
Elephant broadsheet folded four times to form a [6pp] gatefold leaflet in four panels; 610 × 997 mm (unfolded sheet); 305 × 253 mm (folded). Prospectus offset red and black on deckled off-white mould-made Zerkall, for BW Publications Ltd, 16 Millfield Lane, London N6 6JD, offering a facsimile edition of the 15 views of the Gardens by Jacques Rigaud (plus a plan) first issued in 1739. Includes five views and the plan, printed on stock specially produced for the edition "to match the handmade paper made for Mrs Bridgman in 1739"; with the verso full-sheet engraving – captioned "View of such parts as are seen from the Building at the Head of the Lake"– measuring 353 × 752 mm. Produced in 1987 in an edition of 450 numbered copies, the folio measures 635 × 460 mm.


Typographic Design: Form and Communication
Rob Carter
Ben Day
Philip Meggs

34 **Nightwood Theatre, with Women's Cultural Building Presents | 5 | PERFORMERS | THE | FIFTH | ANNUAL | FIVE | MINUTE | FEMINIST | CABARET | MONDAY, MARCH 9TH, 1987 | THEATRE PASSE MURAILLE**
Sheet; 603 × 419 mm. Poster offset yellow, red and blue on white stock at Coach House (by John Ormsby).
COLOPHON "Poster Design | John Ormsby | Photo | Ben Mark Holzberg | Film & Printing | Montecolour".


STOWE GARDENS
IN BUCKINGHAMSHIRE,
Belonging to the Right Honourable
The Lord Viſcount COBHAM:
Laid out by Mr BRIDGMAN,
Principal Gardener to their Majeſties King George I and II.
Delineated in a large PLAN, and Fifteen PERSPECTIVE VIEWS,
Drawn on the Spot by Mess.rs Rigaud, and Engraved by him and Mess.rs Servand Baron.

LES JARDINS DE STOWE
Dans le Comté de BUCKS,
Appartenant à le Très-Honorable Seigneur,
Le Vicomte de COBHAM:
Tracé par Mr BRIDGMAN,
Jardinier Principal aux S. Maj.tés Brit. George I & II.
En neuf grands PLAN, & XV. VEUES PERSPECTIVE.
Dessiné sur le Place par M.r Rigaud, & gravé par le même & M.r Servand Baron.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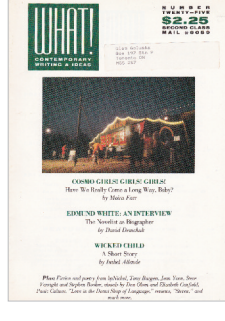
WHAT!
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COSMO GIRLS! GIRLS! GIRLS!
Have We Really Come a Long Way, Baby?
by Moira Farr
EDMUND WHITE: AN INTERVIEW
The Novelist as Biographer
by David Bromfield
WICKED CHILD
A Short Story
by Isabel Allende

Includes a list of 19 individual performers and two groups (including The Clichettes). NOT DEPICTED.
A stunning effect, which appears to me a clear reflection of Glenn's influence on those he worked with (not disregarding John Ormsby's own formidable design talents).

35 **COMMUNIC8! | 1988 [intersecting, with the first 8 doing double-duty]**
Sheet; 713 × 506 mm. Untrimmed proofsheet of a calendar poster offset tan, red and black on white semi-gloss stock (with cropmarks). Backed-up with the red impression for another poster: Up | Against | The [*sic*] | Wallpaper | Too | Close | To [*sic*] | Home – a performance by The Clichettes (Johanna Householder, Louise Garfield and Janice Hladki) at the Factory Theatre Studio Cafe, commemorating their tenth anniversary. The former, designed for Manifest Communications Inc, 172 John Street, Toronto M5T 1X5, is a finished proof, with quotes on 'clarity in expression' by Joseph Conrad, Jacques Barzun, Elmore Leonard, Winston Churchill, Albert Einstein, Jerry Leichtling, Stendhal (to Balzac), Groucho Marx, George Orwell and the Oxford English Dictionary. NOT DEPICTED.
Manifest Communications is a social marketing agency founded by Mark Sarner in 1981 (now at 455 Dovercourt Road). I can't quite remember where I got this, possibly from John Ormsby who may have designed it (though it might also have come from Glenn, as it's among his flats). Sheet-size (28 × 20 inches) rules out having been printed at Coach House, where the limit of the Heidelbergs is 25 × 19.

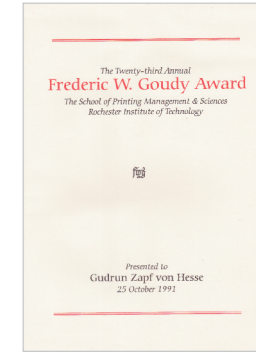
36 **MCMLXXXVIII | THE GAMES**
Sheet; 711 × 304 mm. Poster invitation to a type design exhibition, offset in colour on duplex coated stock. TEXT "GRAPHÈME with Cooper & Beatty, The Berthold Type Centre and the Société des graphistes du Québec invite | you to attend the "Opening Ceremony" of "THE MCMLXXXVIII GRAPHIC GAMES". An olympian display of award | winning design from Graphisme Québec. Reception Wednesday, September 13, from 6:00 p.m. Refreshments will be served. | R.S.V.P. Berthold Type Centre, 260 King Street East, Toronto, Ontario. 416-363-8973 | FROM SEPTEMBER 14 TO OCTOBER 12, 1989 9:30 A.M. TO 6:00 P.M. MONDAY TO FRIDAY (WEDNESDAY UNTIL 8:00 P.M.)" NOT DEPICTED.
COLOPHON "Typesetting in Univers and Schneidler. By Cooper & Beatty. Film and Printing By Yorkville Press. Stock Zanders Mother of Pearl 10 pt. From Halls, Canada".

37 **НИКОН [NIKON]**
[56pp] french-fold leaves, Japanese-sewn with head and tail pieces in camel-coloured paper covers; 202 × 139 × 9 mm. A blank book stamped at heel rear "MADE IN | JAPAN". The last page bears the holograph word "НИКОН" in black nib-pen ink, inscribed by Glenn. The cover includes a stylized illustration in red and green which may have come with the book or was possibly added by Glenn.
Presumably acquired by him at The Japanese Paper Place sometime between 1982 and 21 January 1993.

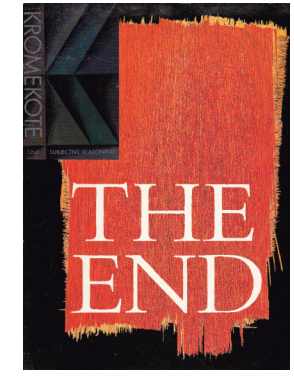
38 **BREED ILLITERACY | Tax Books, Magazines & Newspapers**
[4pp] leaflet; 102 × 142 mm. Offset black on white stock for the Don't Tax Reading Coalition, 260 King Street East, Toronto M5A 1K3. Including a detachable prescripted postcard (headed "Don't Tax Reading") objecting to the proposed 1991 introduction of a 9% Goods & Services Tax on reading matter; addressed to Prime Minister Brian Mulroney, House of Commons, Ottawa K1A 0A2.

39 WHAT! | NOVEMBER / DECEMBER | 1990, NUMBER 25 [masthead]
48pp newsprint stitched in photographic paper covers; 272 × 198 mm. Bimonthly magazine edited by Kevin Connolly and Gillian Adamson (with assistance from joe o'sullivan) published at Box 838, Station J, Toronto M4J 4V8; ISSN 0827-1828.
Following 22 free tabloid issues (October 1985 – May 1990) with founding coeditor Jason Sherman alone at the helm from issues 10/11 through 21/22 (July 1987 – May 1990), Kevin Connolly resumed his post as editor (and designer) with the intention of testing their product on the newstands as a paid publication ($2.25, increased to $2.95 for issue 26). However, copies continued to go out free to a select maillist, including Glenn. This copy bears a label addressed: "Glen [sic] Goluska | Box 197 Stn P | Toronto ON | M5S 2S7".

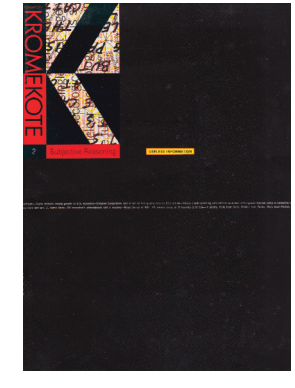
40 **The Twenty-third Annual | Frederic W. Goudy Award | The School of Printing Management & Sciences | Rochester Institute of Technology | Presented to | Gudrun Zapf von Hesse | 25 October 1991**
[4pp] french-fold leaflet; 265 × 189 mm. An introduction and programme for the award ceremony and lecture, offset red and black on cream stock. Includes a list of past recipients of the award.



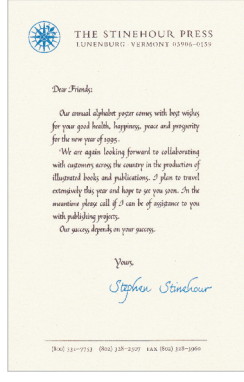
41 KROMEKOTE | ONE | SUBJECTIVE REASONING | THE | END [cover]
[12pp] stitched in self-covers (with hinged Preface leaf laid in); 298 × 234 mm. Published by Champion International Corporation, One Champion Plaza, Stamford Connecticut 06921.
REPRINTING "OF COMMUNISM | IS A MESSAGE TO THE | HUMAN RACE. | EXCERPTED FROM AN ADDRESS BY | VACLAV HAVEL | PRESIDENT OF THE CZECH AND SLOVAK FEDERAL REPUBLICS | AT THE WORLD ECONOMIC FORUM | FEBRUARY 4, 1992".
PARTIAL COLOPHON "The series concept and creative direction is by William Drenttel and Paula Scher in a special collaboration between Drenttel Doyle Partners and Pentagram. | This issue, excerpted from a speech by Vaclav Havel, was designed and transcribed by Stephen Doyle, | creative director of Drenttel Partners, New York City. He comments, "I wouldn't ask you to read anything I wasn't willing to draw." | The paper used for this booklet is Kromekote 2S Cover / 10 pt. Its cast-coated surface provides maximum print quality | for fine typography and four-colour process reproduction of photography. | This booklet was printed by L. P. Thebault Company on one form, with two passes through a six-color Heidelberg. | The color sequence was process black, cyan, magenta, yellow and matte match color. The gloss and matte varnishes were applied on the second pass | to trap dry. The type is hand drawn and printed as a 300-line halftone. The four-color images are printed with a 200-line screen. | This edited version originally appeared on the Op-Ed page of The New York Times on March 1, 1992."
A little-known separately-published imprint by Vaclav Havel.

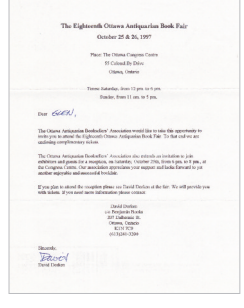


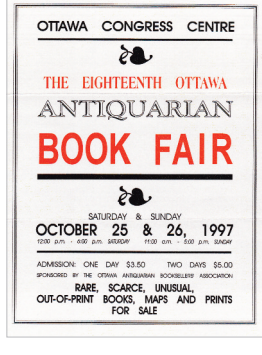
42 KROMEKOTE | 2 | **Subjective Reasoning** | USELESS INFORMATION [cover]
[12pp] stitched in printed card covers (with hinged Preface leaf laid in); 298 × 234 mm. The second issue of Subjective Reasoning, published in 1992 by Champion International Corporation, One Champion Plaza, Stamford Connecticut 06921.
COLOPHON "Useless Information was authored and | designed by Paula Scher, a partner of | Pentagram New York. | The paper used for this booklet cover is | Kromekote Recycled 1S Cover / 12 pt. The | paper used for the



text is Kromekote 2s Cover / 6 pt. | This booklet was printed by Lebanon | Valley Offset, Inc. The job ran sheet-wise | on a Planeta press, with two passes for | each side in order to dry trap the varnish- | es. [*sic*] Both the text and cover forms ran in | the following ink sequences: first pass | used match red, match yellow, matte | black, matte black; second pass used | two units, one for spot matte varnish and | one for spot gloss varnish. | All screened images were shot at 175 lines. | Useless Information: | Design: Paula Scher / Ron Louie | Writing: Paula Scher / Tony Hendra | Research: Melissa Hoffman | THE TWO-PARTY SYSTEM courtesy of | Wide World Photos. STATISTICS courtesy | of The Harper's Index Book, charts by | John Jay. THE CRIMINAL JUSTICE SYS- | TEM courtesy of New York Newsday."
A little-known monograph by Paula Scher.







43 **Don't | tax | reading**
Cards; each 108 × 139 mm. 80 prescripted postcards offset black on white or yellow stock, issued by the Don't Tax Reading Coalition, 260 King Street East, Toronto M5A 1K3. Addressed to Members of Parliament, with "Mail Oct. 4/92" in the upper right corner. Collecting 17 white and 63 yellow cards addressed individually to members Jack Iyerak Anawak (L), Leslie G. Benjamin (NDP), Gabrielle Bertrand (C), Jean-Pierre M. Blackburn (C), Pierre Blais (C), William A. Blaikie (NDP), Donald A. Blenkarn (C), Benoît Bouchard (C), Harry Brightwell (C), Charles L. Caccia (C), Catherine Callbeck (L), Coline Campbell (L), Kim Campbell (C), Bill Casey (C), Marlene Catterall (L), Harry Chadwick (C), Lee Clark (C), Dr John Cole (C), Charles H. Cook (C), Sheila Copps (L), Vincent M. Della Noce (C), Paul Dick (C), Murray Dorin (C), Jake A. Epp (C), Louise Feltham (C), Marc M. Ferland (C), Sheila Finestone (L), Jesse Flis (L), James R. Fulton (NDP), Alfonso M. Gagliano (L), Jerahmiel S. Grafstein (L), Jean-Guy M. Guilbault (C), Daniel J. M. Heap (NDP), Robert Hicks (C), Tom Hockin (C), Stanley J. Hovdebo (NDP), Jean-Guy M. Hudon (C), Ken James (C), Al Johnson (C), Fernand M. Jourdenais (C), Stan Keyes (L), Allan M. Koury (C), Lyle Kristiansen (NDP), Francis G. M. LeBlanc (L), Douglas G. Lewis (C), Arnold J. Malone (C), Charles Eugène M. Marin (C), Lawrence MacAuley (L), David MacDonald (C), Finlay MacDonald (C), John A. MacDougall (C), Audrey McLaughlin (NDP), Rev Walter F. McLean (C), Peter Milliken (L), Gus Mitges (C), Rey Pagtakhan (L), Gilbert Parent (L), Jim Peterson (L), Jerry Pickard (L), Denis M. Pronovost (C), Marcel M. Prud'homme (L), Guy M. Ricard (C), George S. Rideout (L), Jean-Marc M. Robitaille (C), William H. Rompkey (L), Guy Saint-Julien (L), Jack W. Shields (C), René Sœtens (C), Ross Stevenson (C), Monique B. Tardif (C), Blaine A. Thacker (C), Greg Thompson (C), Maurice M. Tremblay (C), Monique Vézina (C), Robert Wenman (C), Jack Whittaker (NDP), Michael H. Wilson (C), Bob Wood (L) and Dave Worthy (C).

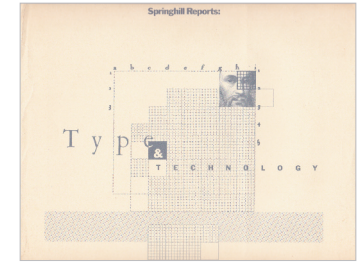
44 **Natalie d'Arbeloff | Boekkunstenares [book artist] | 14·8 t/m 10·10 1992**
Sheet; 568 × 371 mm. Poster offset in colour on white stock (with text verso), for an exhibition of her book-works at the Rijksmuseum Meermanno-Westreenianum / Museum van het Boek [Museum Meermanno – House of the Book] in 's-Gravenhage, Netherlands (*ie,* The Hague). Illustrated with 9 of her biblio-phantasms. COLOPHON "Ontwerp: Kerremans [T & OSM], Rotterdam / Druk: Drukkerij Industrie, Amsterdam".
Issued initially as a brochure with six folds, however preserved flat by Glenn.

45 **"Dear Friends:…"**
[2pp] leaf; 216 × 139 mm. Offset 1995 new year's note on two-colour Stinehour Press letterhead, signed Stephen Stinehour.
Glenn's CCA *book on Eadweard Muybridge was produced at Stinehour Press in February 1993.*

46 **The Eighteenth Ottawa Antiquarian Book Fair / October 25 & 26, 1997**
Leaf; 279 × 216 mm. Typed invitation to the fair addressed to "Glen" and signed by David Dorken, together with a two-colour flyer. With the original mailing envelope postmarked October 15, addressed to Imprimerie Dromedaire [*sic*] 4710 Rue Saint-Ambroise Studio 225 Montreal, Quebec H4C 2C7.

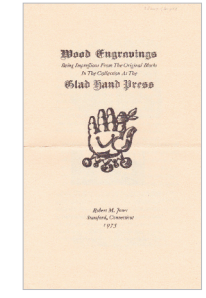
47 **Springhill Reports: | Type | & | TECHNOLOGY**
Envelope; 241 × 281 mm. Copyright 1984 by International Paper Company, White Papers Group, 77 West 45th Street, New York 10036.

48 **Moving Glenn Goluska's Linotype to Gaspereau Press**
Slideshow; 1:00 minute long. Uploaded to YouTube 13 May 2012 by Andrew Steeves for Gaspereau Press [*https://www.youtube.com/watch?v=IEW_aPwqqd8*].
INTRODUCTION *"Glenn Goluska, one of Canada's great typographers, died in Montreal last August after a brief battle with lung cancer. Glenn had a strong bond with Gaspereau Press, and a number of years ago Glenn asked me if I would take on his letterpress shop and move it to Nova Scotia after his death. In May 2012, I went to Montreal with my son Adam and neighbour Erik Barr to pack up his shop and ship it east. The largest item was his Linotype, but in some ways, after shifting some 400 cases of type out to the alley, the Linotype seemed the least work to move. Using pry bars and rollers, we wiggled it out through* [*t*]*he door with about a quarter of an inch to spare. A boom truck came and lifted it out of the patio well. Adam made this tine-lapsed* [*sic*] *video."*



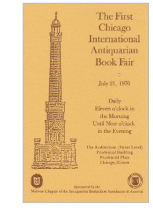
See DA72 *(p271) for Andrew's ensuing efforts to come to grips with Glenn's bequest*

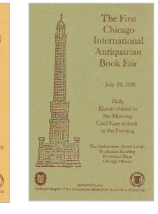
1 **Wood Engravings | Being Impressions From The [*sic*] Original Blocks | In The [*sic*] Collection At The [*sic*] | Glad Hand Press | Robert M. Jones | Stamford, Connecticut | 1975**
Leaflet; 279 × 177 mm. Prospectus for the remaining 40 or so copies, issued by the Chiswick Book Shop, 98 Walnut Tree Hill Road, Sandy Hook, Connecticut 06482.
EX LIBRIS *Glenn Goluska, as with most entries in this section. This production may have provided a model for Anne and Glenn's* Christmas Chapbook *(1976). Glenn would later review Robert's Glad Hand Press portfolio,* The Ultimate Victorian [*wood typeface*] *in Fine Print 11:3 (July 1985).*



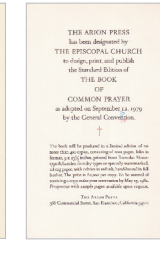
2 **The First | Chicago | International | Antiquarian | Book Fair | July 21, 1976**
Card; 95 × 61 mm. Ticket for the first day of the three-day fair, offset brown on mustard cardstock. The fair was held at "The Auditorium (Street Level) | Prudential Building | Prudential Plaza | Chicago, Illinois".

3 **The First | Chicago | International | Antiquarian | Book Fair | July 22, 1976**
Card; 95 × 61 mm. Ticket for the second day of the three-day fair, offset brown on olive cardstock.



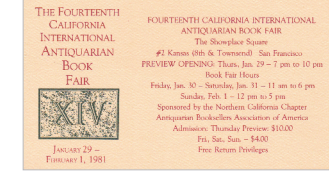


4 **Wyllyam Caxton / at Westmenster | M / cccc / lxxvj**
[4pp] leaflet; 214 × 136 mm. Pre-publication notice for Scolar Press facsimile editions of three early works printed by Caxton, commemorating the quincentenary of his press. Including an order form noting the deadline for discount prices as 24 September 1976. Offset red and black on cream laid stock at The Scolar Press, Ilkley (with return address, 39 Great Russell Street, London).



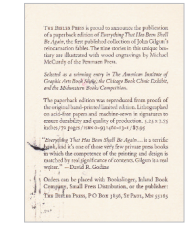
5 **Raymond F. DaBoll | AN OPEN LETTER TO CALLIGRAPHERS EVERYWHERE | … | Thea Wheelwright**
Leaf; 279 × 215 mm. Fundraiser to subsidize medical expenses for "America's dean of calligraphy" and his wife, living out their remaining years in a nursing home in Illinois.
He died 2 January 1982.

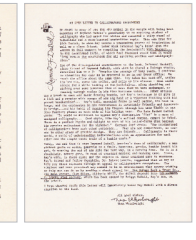
6 **FOURTEENTH CALIFORNIA INTERNATIONAL | ANTIQUARIAN BOOK FAIR**
Card; 90 × 160 mm. Promotional card for the fair, held at Showplace Square in San Francisco, Thursday 29 January – Sunday 1 February 1981; offset red and black on cream cardstock.

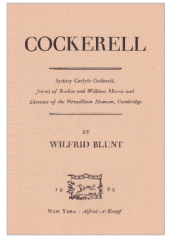


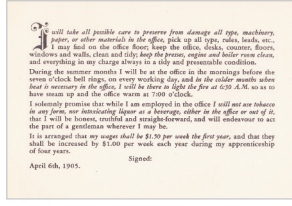
7 **THE ARION PRESS | has been designated by | THE EPISCOPAL CHURCH | to design, print, and publish | the Standard Edition of | THE BOOK | OF | COMMON PRAYER | as adopted on September 12, 1979 | by the General Convention**
Card; 202 × 127 mm. Letterpress notice from 566 Commercial Street, San Francisco 94111, offering advance copies (from an edition of 400) for $2000.
Addressed to "Glenn Goluska | 354 Markham Street | Toronto, Canada M6G 2K9"; postmarked 12 March 1982.

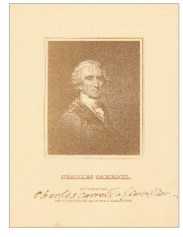
8 **"THE BIELER PRESS is proud to announce the publication…"**
Card; 152 × 112 mm. Announcement for the paperback edition of *Everything That Has Been Shall Be Again* by John Gilgun, originally issued in boards in 1981.
Addressed to "Glenn Goluska | 354 Markham St | Toronto Ontario M6G 2K9 | CANADA"; posted 21 April 1982.

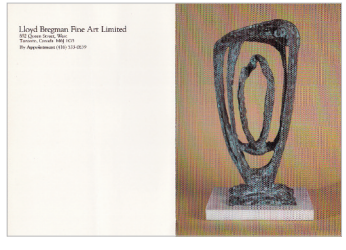












9 **NOWELL | SING | WE… [from face]**
[4pp] folding card; 145 × 99 mm. A commercial Christmas card printed red and black, signed within "Bob Dawson".
Lifelong Professor of English at Dalhousie University in Halifax, Bob Dawson (29 March 1927 – 25 March 2000) set up a museum and printshop for Library Science students at Dalhousie – named the Dawson Room in memory of his historian father Robert MacGregor Dawson – now in limbo at the Nova Scotia College of Art and Design. The museum included a replica of a 17th-century wooden press painstakingly built over a period of two years by Bob with help from Fred Matthews (unveiled by lieutenant-governor of Nova Scotia Clarence Gosse, 14 April 1978). A dedicated group of concerned inklings – including Rod McDonald, Gary Dunfield and Andrew Steeves – is hoping to revive and keep it alive. A regular at the Grimsby Wayzgoose, Bob currently resides in Brookside Cemetery beneath a stone incised with the likeness of a handpress atop an open book. EX LIBRIS *Glenn Goluska.*

10 **COCKERELL | … | BY | WILFRID BLUNT | 1965 | NEW YORK : Alfred : A : Knopf**
[12pp] pamphlet stitched in self-covers; 206 × 139 mm. Offset brown on tan laid stock; reprinting a section from the book entitled 'The Kelmscott Press'.
COLOPHON "This keepsake supplied by Gallery 303 | to the participants in the Heritage [of the Graphic Arts] Series". Presumably not from Lisa Spellman's 303 Gallery (established 1984).

11 **THE AMERICAN FRIENDS**
Leaf; 204 × 145 mm. Printed letterpress red, black and blue on off-white stock. A solicitation for contributions from supportive Americans, for the Gutenberg Museum in Mainz; signed in type "Presser | Director of the Gutenberg Museum".

12 **[Printer's oath]**
Card; 114 × 164 mm. Reprint of the oath (dated 6 April 1905), offset black on white card.

13 **CHARLES CARROLL. | of Carrollton**
Postcard; 192 × 145 mm. Card No 6, issued from the Rare Book Room at Gleeson Library, University of San Francisco; printed brown and black on cream cardstock by Lawton and Alfred Kennedy Printers.

14 **Lloyd Bregman Fine Art Limited | 882 Queen Street, West | Toronto, Canada M6J 1G3 | By Appointment (416) 533-0639**
[4pp] folding card; 208 × 148 mm. Cover featuring the sculpture, *Variation on a Theme* by Barbara Hepworth, offset in full colour.
EX LIBRIS *Glenn Goluska (without his involvement).*

15 **[Mistletoe print]**
Folding card; 159 × 120 mm. Handprinted green, red and black on white cardstock. An undated Christmas card from the Maritime designer and proprietor of Kingfisher Press in Fredericton, with holograph note: "Glen, [*sic*] | It was nice to | connect with you | again. I'll send | some info about the | workshop in the | new year. Merry Christmas | Michiel".

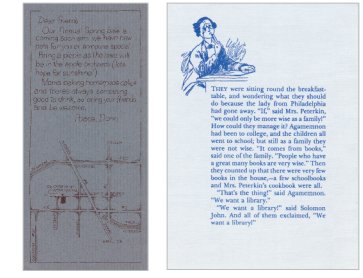
COLOPHON "Original Print by Michiel Oudemans".
Michiel Oudemans (1950–2017) also printed the cover to DA *27 (fall / winter 1990).*

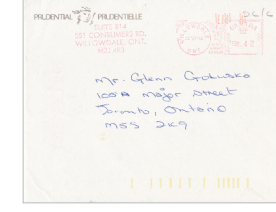
16 **"Dear friends…"**
Leaf; 201 × 96 mm. An invitation to the Annual Spring Sale at the pottery of Donn Zver in Troy, Ontario (established 1972). Holograph facsimile text and a hand-drawn map offset brown on blue Carnival Groove. With a handwritten note rear: "MAP FOR | DON ZVER | RR #1 | TROY, ONT. | L0R 2B0".

17 **"They were sitting round the breakfast-…"**
Broadsheet with two folds forming a 6pp accordian-fold leaflet; 178 × 380 mm (unfolded sheet); 178 × 128 mm (folded). Handprinted blue on pale blue cardstock; an excerpt from *The Peterkin Papers* by Lucretia P. Hale (1886) produced at the Book Arts Press of the Columbia University School of Library Service, as their 1990 Holiday Season greeting. Signed by founding director of the Rare Book School (1983), Terry Belanger.

18 **Happy Birthday**
Folding card; 158 × 120 mm. Company birthday card produced by The Prudential Assurance Company Limited ("People you can talk to") for their clients; coded rear CS 296 (03-91). Inscribed within: "Dear Glen, [*sic*] | Happy [45th] Birthday! [printed] | and | Sincere, Best Wishes | Doug Duke".
With the original mailing envelope (postmarked 22.VI.92) addressed: "Mr. Glenn Goluska | 105A Major Street | Toronto, Ontario | M5S 2K9". Their return address is rubber-stamped: *"Suite 814, 251 Consumer Rd, Willowdale M2J 4R3".*

19 **[Black-and-white photo of jackets hung on an ornate wooden throne]**
Folding card; 127 × 171 mm. An original photo mounted on unprinted tan cardstock with a holograph note in red ink within: "Dear Glen [*sic*] | The Seasons Best | Yours | Jim".

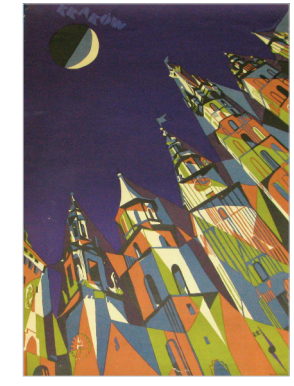




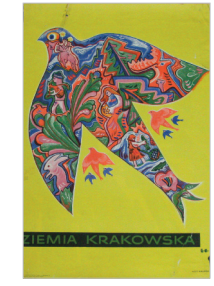
Dreadnaught cofounder Jim Christy with the compiler outside Tom's bookstore cafe, 433 Syndicate Ave S, Thunder Bay – photo by Tom Theodoropoulos, 6 October 2017

WHILE GLENN acquired Polish posters earlier from Captain George's Memory Lane at 594 Markham Street, he may also have gotten others later from Jeff Morry at 176 The Esplanade 206, Toronto M5A 4H2. Established in 1967 by George Henderson (1929–92), Memory Lane not only featured comics and movie posters but was home to publications such as Captain George's Whizzbang, Comic World and The Penny Dreadful (coedited by bpNichol). Anne and Glenn lived four blocks south at 354 Markham (October 1979 – December 1982). While printruns ran between three and eight thousand, few of these posters were available for sale in Poland. Then following the end of the state monopoly in 1990, movie distribution in the country fell to the Hollywood monopolies, marking the demise of the domestic sheet. Standard sizes include A1 (33" × 23" or 840 × 585 mm), A2 (23" × 16" or 585 × 405 mm), B1 (38.4" × 26.4" or 975 × 670 mm) and B2 (26.4" × 19.2" or 670 × 488 mm). *"Although the situation in Poland has eased somewhat since the tough measures taken against Solidarity, it is still not possible for artists to make overt political statements. One alternate route they have taken is posters with strong graphic images embodying powerful symbolism. Often lithographs, the posters are printed on whatever paper is available, so they're fragile to transport. Nonetheless in an effort to bring these artistic statements to a North American audience, Jeff Morry set up Import Graphics two years ago. He selects works that have won awards in international competitions and has found a market for them (at $30–$40) among designers, artists and ad agencies* [*Applied Arts Quarterly Volume 2 Number 2, summer 1987, p10*]."

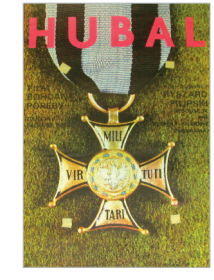
1 **KRAKÓW | JERZY NAPIERACZ 71**
Sheet; 32.5 × 22.5 inches [A1: 33" × 23" = 840 × 585 mm]. A painting of the seven spires beneath a crescent moon, offset in colour on light-weight white stock. Bearing the pressmark "it".
COLOPHON "WOIT – KRAKÓW | Wydawnictwo Artystyczno-Graficzne, Kraków, Sławkowska 32. Naklad [circulation] 5000+150. Zam. nr 580/71. M–4(6512)."

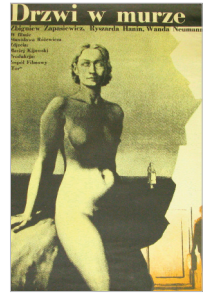


2 **ZIEMIA KRAKOWSKA**
Sheet; 33 × 23 inches. A painting of seven birds, offset in colour on light-weight white stock.
COLOPHON "it | WOIT KRAKÓW | Wydawnictwo Artystyczno-Graficzne, Kraków, Sławkowska 32. | Projekt Jerzy Napieracz. Prosowe Zaklady Graficzne Katowice. | Zam. 264/72. Naklad 5000+150 egz. – R-025."

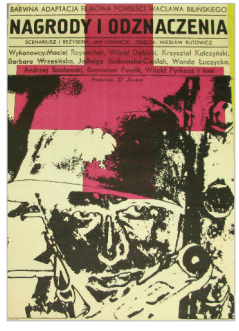


3 **HUBAL | FILM | BOHDANA | POREBY | ZDJECIA | TADEUSZ WIEZAN | W ROLI GLOWNEJ | RYSZARD | FILIPSKI | PRODUKCJA | PRF | ZESPOLY FILMOWE | –"PANORAMA"**
Sheet; 32.5 × 23 inches. Film poster for Bohdan Poreba's film *Hubal* (*aka Major Hubal*), offset in colour on light-weight white stock. Signed in the plate: "ANDRZEJ KRAJEWSKI 73" with photo by Jan Fleischmann.
Better known in the States (where he came to live) as Andre de Krayewski, renowned deco and pop-art poster artist Andrzej Krajewski (1933–2018) remains among the most popular Polish film-poster artists in reproduction. The film premiered in Poland, 3 September 1973.





4 **BARWNA ADAPTACJA FILMOWA POWIEŚCI HENRYKA SIENKIEWICZA | Staś – TOMASZ MEDRZAK / Nel – MONIKA ROSCA | W PUSTYNI I W PUSZCZY | Reżyseria: WŁADYSŁAW ŚLESICKI / Zdjęcia: BOGUSŁAW LAMBACH**
Sheet; 32.5 × 23 inches. Film poster for the Władysław Ślesicki adaptation of the novel *In Desert and Wilderness* by Henryk Sienkiewicz (1911); designed by Erol "7.73", offset in colour on light-weight white stock. Produced by Zespół Filmowy „Iluzjon".
COLOPHON "CWF LZ Graf. Z.1998 N. 16 500 R-63".
One of six posters for the three-hour film which premiered in Poland, 15 October 1973.



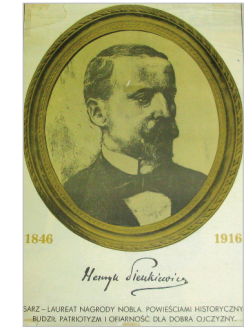
5 **Drzwi w murze | Zbigniew Zapasiewicz, Ryszarda Hanin, Wanda Neumann | W filmie | Stansilawa Różewicza | Zdjęcia: | Maciej Kijowski | Produkcja: | Zespól Filmowy | „Tor"**
Sheet; 32.5 × 23 inches. Film poster for the Stanislaw Rózewicz production of his own script, *A Door in the Wall,* signed in the plate: "M. WASILEWSKI W/G MAGRITTE'A"; offset yellow, orange and black on light white stock.
COLOPHON "CWF | ZGK, zam. 2705/3/73 nakł. 13400 szt. M-0125".
An award-winning poster-artist, Mieczysław Wasilewski (b. 1942) is also a noted Polish book designer. The film premiered in Poland, 20 February 1974.

6 **BARWNA ADAPTACJA FILMOWA POWIEŚCI WACŁAWA BILIŃSKIEGO | NAGRODY I ODZNACZENIA**
Sheet; 32 × 22 inches. Film poster for the Jan Łomnicki adaptation of Wacław Biliński's novel *Awards and Decorations* (*Nagrody i Odznaczenia*); designed by Erol & Rzeczycki, offset mauve and black on soft white stock.
TEXT "SCENARIUSZ I REŻYSERIA: JAN ŁOMNICKI / ZDJĘCIA: WIESŁAW RUTOWICZ | Wykonawcy: Maciej Rayzacher, Witold Dębicki, Krzysztof Kalczyński, | Barbara Wrzesińska, Jadwiga Jankowska-Cieślak, Wanda Łuczycka, | Andrzej Szalawski, Bronisław Pawlik, Witold Pyrkosz i inni | Produkcja: ZF „Iluzjon"."
COLOPHON "CWF | WDA 2 ZAM. 35•W•73• NAKŁ. 15.350".
The film preimered in Poland, 29 March 1974.

7 **JANOSIK | BARWNY FILM KOSTIUMOWY | Reżyseria: JERZY | PASSENDORFER | W roli głównej MAREK PEREPECZKO | Zdjęcia: STEFAN PINDELSKI Produkcja: TELEWIZJA POLSKA I ZESPÓL FILMOWY "PANORAMA"**
Sheet; 32.5 × 23 inches. Film poster for Jerzy Passendorfer's film *Janosik,* signed in the plate: "ANDRZEJ KRAJEWSKI 73" with photo by Jan Fleischmann; offset in colour on light-weight white stock.
COLOPHON "L.Z. Graf. zam. 636 N. 13000 W-75".
The film premiered in Poland, 14 April 1974.

8 **WILKOMMEN | IN POLNISCHEN | TATRA**
Sheet; 32 × 22 inches. A painting of a marching soldier by Janusz Bruchnalski, offset in colour on light-weight white stock.
COLOPHON "it | WOIT – KRAKÓW Wydawnictwo Artystyczno-Graficzne, Kraków, Sławkowska 32. Oprowcowanie graficzne Janusz Bruchnalski. Krakowskie Zaklady Graficzne, nr 2 zam. 423 – 5150 egz. M–1/9010".
Apart from his poster work, Janusz Bruchnalski (1925–80) was also a book designer and typographer. Early 70s vintage.

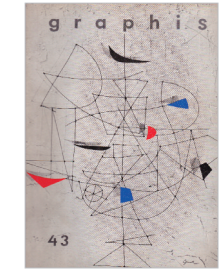
9 **1846 1916 | Henryk Sienkiewicz | PISARZ – LAUREAT MAGRODY NOBLA. POWIEŚCIAMI HISTORYCZNYMI | BUDZIŁ PATRIOTYZM I OFIARNOŚĆ DLA DOBRA OJCZYZNY**
Sheet; 33.5 × 23 inches. Commemorative poster of Nobel Laureate Henry Sienkiewicz by Bohdan Prądzyński, offset gold and black on very light-weight white stock.
COLOPHON "Wydawnictwo Artystyczno-Graficzne, Kraków. Reprodukcja rysunku Bohdana Prądzyńskiego. Oprowcowanie graficzne Bohdan Prądzyński. Drukarnia Narodowa w Krakowie. Nakład 4000 egz. Zam. nr 314/A/71. D-14/12327."
Torn and worn.



10 **BARWNA ADAPTACJA | FILMOWA POWIESCI [*sic*] | HENRYKA SIENKIEWICZA | Reżyseria: | JERZY HOFFMAN | Zdjęcia: | JERZY WÓJCIK | Prodkcja: PRF „Zespoły Filmowe" | POTOP | PANAVISION R**
Sheet; 32 × 22.5 inches. Film poster for Jerzy Hoffman's film, *The Deluge* (*Potop*), signed in the plate "Eryk Lipinski–73"; offset in colour on light-weight white stock.
COLOPHON "CWF LZG. Z. 2909 N. 13200 R-63". A survivor of Auschwitz, Eryk Lipiński (1908–91) rose to prominence after the war both as an artist and writer, while also founding the Museum of Caricature in Warsaw (1978), the Committee for the Preservation of Jewish Monuments in Poland (1980) and the Association of Polish Cartoonists (1987). One of the pioneers in Polish film-poster art, commissioned by Film Polski in 1946 (together with Henryk Tomaszewski and Tadeusz Trepkowski).
The film was released in Poland, 14 May 1975.

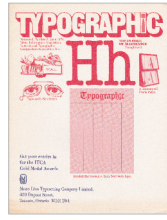
11 **CZŁOWIEK | Z LA MANCZY | OPERETKA WARSZAWSKA**
Sheet; 33 × 23 inches. Opera poster signed in the plate "[ ]xer 74", offset yellow, brown and black on very light-weight white stock.
COLOPHON "WDA 2 ZAM. 829 U-63 NAKŁ. 3,000+60."

1 **GRAPHIS | INTERNATIONAL BI-MONTHLY FOR GRAPHIC AND APPLIED ART**
Edited and published by Walters Amstutz & Herdeg, Graphis Press, 45 Nuschelerstrasse, Zurich 1.
34 issues [1952–79]: 8:40 (1952); 8:41 (1952); 8:42 (1952), covers free; 8:43 (1952); 9:45 (1953); 9:47 (1953); 9:48 (1953); 9:49 (1953); 9:50 (1953); 10:55 (1954); 11:57 (1955); 13:74 (1957); 14:79 (1958); 15:82 (March / April 1959); 15:84 (July/August 1959); 15:85 (September / October 1959); 16:92 (November / December 1960); 17:97 (September / October 1961); 17:98 (November / December 1961); 18:99 (January / February 1962); 18:101 (May / June 1962); 19:110 (1963); 21:119 (1965), covers torn; 21:121 (1965); 26:149 (1970/1); 28:162 (1972/3); 28:163 (1972/3); 29:170 (1973/4); 34:195 (1978/9); 34:196 (1978/9); 34:197 (1978/9); 34:198 (1978/9); 34:199 (1978/9); 35:201 (1978/9). EX LIBRIS *Glenn Goluska (as with all entries in this section).*
Begun in 1944 in Switzerland, the magazine was sold in 1986 to B.Martin Pedersen and subsequently relocated to New York. The present issues are all among the 246 numbers produced in Switzerland under the direction of AIGA Medal-winner Walter Herdeg.



2 **Print | AMERICA'S GRAPHIC DESIGN MAGAZINE edited by Martin Fox; Carol Stevens**
Published bimonthly from 355 Lexington Avenue, New York 10017; ISSN 0032-8510.
33 issues including four Regional Design Annuals [1962–1991]: 16:2 (March / April 1962); 25:6 (November / December 1971); 27:2 (March / April 1973); 34:5 (September / October 1980); 34:6 (November / December 1980); 35:1 (January / February 1981); 35:2 (March / April 1981); 35:3 (May / June 1981); 35:4 (July / August 1981) Regional Design Annual 1981; 35:5 (September / October 1981); 35:6 (November / December 1981); 36:1 (January / February 1982); 36:2 (March / April 1982); 36:3 (May / June 1982); 36:4 (July / August 1982) Regional Design Annual 1986; 36:5 (September / October 1982); 36:6 (November / December 1982); 37:1 (January / February 1983); 37:2 (March / April 1983); 38:6 (November / December 1984); 39:3 (May / June 1985); 39:6 (November / December 1985); 40:3 (May / June 1986); 40:4 (July / August 1986) Regional Design Annual 1986; 40:5 (September / October 1986); 41:1 (January / February 1987); 41:2 (March / April 1987); 41:3 (May / June 1987); 41:5 (September / October 1987); 42:2 (March / April 1988); 42:3 (May / June 1988); 42:4 (July / August 1988) Regional Design Annual 1981; 45:6 (November / December 1991).
A few copies with $3.99 remainder sticker from Book City, 501 Bloor Street West, Toronto.

3 **Lithopinion: The Graphic Arts and Public Affairs Journal of Local One, Amalgamated Lithographers of America edited by Edward Swayduck, Samuel Grafton and Robert Hallock**
Published quarterly from 113 University Place, New York 10003.
Five issues [1967–73]: 2:3 (#7) 3rd quarter 1967; 3:3 (#11) 1968; 3:4 (#12) 1968; 6:3 (#23) fall 1971; 8:3 (#31) fall 1973. Number 11 features posters from the Paris student uprising, May 1968; 31 includes a feature on the Brooklyn Bridge (together with Hart Crane's 1929 poem 'To Brooklyn Bridge'). Number 12 has an article entitled 'Cards on the Table' (pp19–34) with 83 illustrations, including at its head the two cards Glenn used to illustrate *Villon's 'Straight Tip to All Cross Coves'* (with colours altered). Issue 23 includes a reprint with illustrations of the 1932 original edition of 'Towards a Reform of the Paper Currency Particularly in Point of its Design' by W.A.Dwiggins, with reproduction of his redesigned Antipodes note, and a colophon photo of smiley Bill (pp48–55).



Five issues remaindered in 1976/7 at David Mirvish Books on Art, 599 (later 596) Markham Street, Toronto (in operation 1974–2009).

4 **Typographic edited by Edward M. Gottschall**
Published by THE INTERNATIONAL TYPOGRAPHIC COMPOSITION ASSOCIATION, INC, Washington, DC.
25 issues [1971–88] comprising 26 copies: V3N4* (1971); 4:2 (1972); 4:4* (1972); 5:1* (1973); 5:2 [compliments of Howarth & Smith Ltd, Toronto] (1973); 5:3* (August 1973); 5:4 [H&S] (November 1973); 6:1* (January 1974); 6:2* (May 1974); 6:3* (August 1974); 6:4* (November 1974); 7:1* (January 1975); 7:2 (May 1975); 7:4* (November 1975); 8:1 (March 1976); 8:1* variant stock, presumably for Canada (March 1976); 8:2* (June 1976) [2 copies]; 10:1* (March 1978); 14:2, *now edited by* John Michael (April 1982); 14:3 (July 1982); 14:4 (October 1982); 15:2 (April 1983); 16:3 (July 1984); 16:4 (October 1984); 20:3, *now edited by* Shirley Longshore (July 1988).
STARRED ISSUES *imprinted rear "Presented with the compliments of Mono Lino Typesetting Company Limited 420 Dupont Street, Toronto 179 [later M5R 1W4], 537-2401" (where Glenn's good friend, Rod McDonald worked – future designer of Cartier Book, Laurentian, Slate and much more).*

5 **ARCHITECTURE | plus | The international Magazine of Architecture edited by Peter Blake**
Published monthly by Informat Publishing Corporation, 1345 Sixth Avenue, New York 10019.
5 issues [1973/4]: 1:4 (May 1973); 1:6 (July 1973); 1:8 (September 1973); 1:10 (November 1973); 2:2 (March / April 1974).

6 **inland printer | american lithographer | A MACLEAN-HUNTER PUBLICATION | MARCH 1976 VOLUME 176 NUMBER 6 [mast]**
Published monthly by Maclean-Hunter Publishing Corp., 300 W. Adams St., Chicago, Ill 60606.

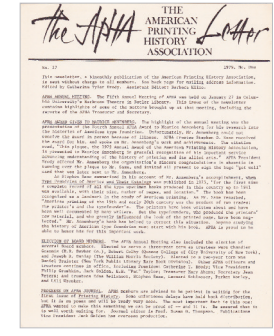
7 **ARCHITECTURAL DIGEST | THE INTERNATIONAL MAGAZINE OF FINE INTERIOR DESIGN**
Edited by Paige Rense, published 9 times a year from 5900 Wilshire Blvd, Los Angeles 90036; ISSN 0003-8520.
4 issues [1977–85]: 34:1 (January / February 1977); 34:2 (March 1977); 36:1 (January / February 1979); 38:7 (July 1981); (January 1985).

8 **Push Pin Graphic | NUMBER 74 AUGUST 1978 [cover]**
32pp stitched in self-covers; 305 × 228 mm. Bimonthly magazine edited and with a cover by Seymour Chwast, Push Pin Studios, 207 East 32nd Street, New York 10016. Subtitled the "back to sleep issue" its mast bears issue number 73.

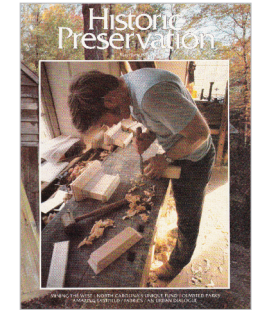
9 **AIGA Newsletter edited by Shelley Bance**
42pp total. Published by The American Institute of Graphic Arts, 1059 Third Avenue, New York 10021.
8 of the first 9 issues including numbers 2–9 (December 1978 to June 1981).
Addressed to Glenn Goluska c/o The Coach House Press.

10 **The APHA Letter edited by Catherine T. Brody**
Published for members of APHA by THE AMERICAN PRINTING HISTORY ASSOCIATION, New York City Community College Library, Brooklyn.

20 bimonthly issues [1979–82]: numbers 27–46.
Number 44 (issue 6 for 1981) presents a 16pp computer-generated list of current members of The American Printing History Association, with Glenn at 354 Markham, listed on page [6].

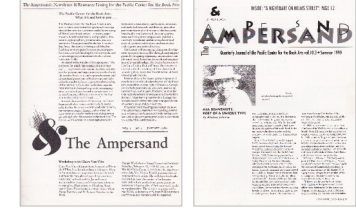


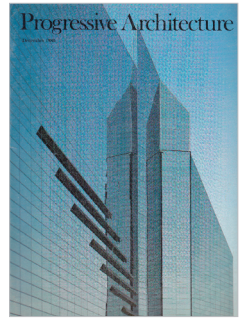
11 **Historic | Preservation | NATIONAL TRUST FOR HISTORIC PRESERVATION [mast]**
Published bimonthly at 1785 Massachusetts Avenue NW, Washington DC.
7 issues [1979–81]: 31:3 (July/August 1979); 31:4 (September/October 1979); 32:4 (July/August 1980); 32:5 (September/October 1980); 33:2 (March/April 1981); 33:3 (May/June 1981); 33:3 (July/August 1981).
Labels rear addressed to Mr D S Mac Glashan, Box 426, Nantucket, MA 02554, showing that Glenn likely bought this clutch used, possibly during a visit to Hingham, home of William Dwiggins. The last issue includes an article entitled 'Our Printed Legacy Is Turning to Dust' by Arthur Magida (pp50–5); while 32:5 has one on wood stoves.

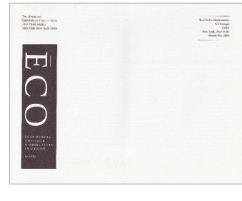


12 **Ottogono | Rivista trimestrale di architettura | arredamento e industrial design**
Published by Sergio Mazza from 20154 Milano, via Melzi d'Eril 26, Italy.
3 issues [1979-82]: 55 (Dicembre 1979) Marilyn cover, with a feature article on Carlo Scarpa; 64 (Marzo 1982); 66 (Settembre 1982).

13 **The Ampersand: Newsletter & Resource Listing for THE PACIFIC CENTER FOR THE BOOK ARTS edited by Kathy Walkup, Alastair Johnston & Frances Butler, Berkeley**
12 quarterly issues in 13 copies [1980–9]: 1:1 (January 1980); 2:2 (September 1981), two copies o/w one addressed to Glenn at 354 Markham; 8:2 (spring 1988) includes D. J. Schiff's illustrated strip 'The Mark of the Calamari'; 8:3 (summer 1988); 8:4 (autumn 1988); 9:1 (winter 1989); 9:2 (spring 1989); 9:3 (summer 1989); 9:4 (autumn 1989) including 'Lubki' by Dr Adela Spindler Roatcap, pp1, 4–6 (making the claim that great Russian artists like El Lissitzky were influenced by "the primitive directness, the specifically Russian iconography, and the charm of the lubki"); 10:1/2 (nd) incorporating a PCBA Membership Directory including Glenn Goluska, printer (p5); 10.3 (summer 1990); 10:4 (autumn 1990).
Addressed to Glenn Goluska from the Centre where he attended the advanced letterpress course in 1981 (1:1, p8). The third annual Summer Book Arts Workshops (1981) at California College of Arts and Crafts (5212 Broadway at College Avenue, Oakland 94618), were directed by Betsy Davids and her husband James Petrillo (Rebis Press). They had both performed at A Space in Toronto, Friday 6 October 1978, just prior to the 11th Annual International Festival of Sound Poetry (14–21 October), for which Glenn had designed the poster. As Robert Bringhurst relates: "He also realized he should learn how other printers made a living. To that end, he spent two busy weeks near San Francisco Bay. He devoted several days to an advanced letterpress workshop at the California College of Arts and Crafts – his only professional training. The rest of the time he spent visiting printers Adrian Wilson, Jack Stauffacher, Clifford Burke, Andrew Hoyem, Peter Koch, and others – and the legendary Oakland papermaker Robert Serpa ['Glenn Goluska (1947–2011): A Singular Type', Amphora 159, winter 2011]."
Previously a partner in a custom mill producing papers for artists, Robert Serpa started making his own paper in 1977 at his Imago Hand Paper Mill, 1333 Wood Street, Oakland 94607, amounting to some 50,000 sheets a year of standardized handmade paper at his peak.







14 **A/N/W's Paper Paper | VOL. I, No. 3 APRIL 1980 [mast]**
[2pp] leaf; 279 × 215 mm. Offset red and black on tan laid stock for Andrews / Nelson / Whitehead Paper Corp, 31-10 48th Avenue, Long Island City, New York 11101.

15 **Upper and Lower Case: The International Journal of Typographics edited by Herb Lubalin *et al***
80pp self-covered (except where noted); published by THE INTERNATIONAL TYPEFACE CORPORATION, New York City. NOT DEPICTED.
21 quarterly issues [1980–9]: 7:2 (June 1980), 188pp; 9:1 (March 1982); 9:2 (June 1982); 9:4 (December 1982); 10:1 (March 1983); 10:2 (June 1983) 76pp; 10:3 (September 1983); 10:4 (December 1983); 11:1 (May 1984) 84pp; 11:2 (August 1984); 11:3 (November 1984) 72pp with 52pp ITC Typeface Directory bound in; 11:4 (February 1985); 12:1 (May 1985) 88pp; 12:2 (August 1985) 88pp; 12:3 (November 1985) 88pp; 13:1 (May 1986) 84pp; 13:2 (August 1986) 88pp; 15:1 (February 1988) 72pp, with address label to Mr. Glen Goluska, York University, 4700 Keele St, Downsview M3J 1P3; 15:2 (May 1988), with address label to Mr. Glen Goluska, York University, 4700 Keele St, Downsview M3J 1P3; 16:2 (Spring 1989) 68pp; and 16:3 (Summer 1989) 72pp.

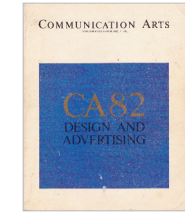
16 **Progressive Architecture edited by John Morris Dixon**
Published monthly by Reinhold Publishing, 600 Sumner Street, Stamford CT 06904; ISSN 0035-0752.
9 issues [1980/1]: December 1980; February 1981; March 1981; April 1981; May 1981; June 1981; July 1981; October 1981; November 1981.

17 **PrintNews | the international digest for printmakers | WORLD PRINT COUNCIL 1981 AUGUST / SEPTEMBER VOLUME 3, NUMBER 4**
16pp periodical, stitched in self-covers; 279 × 216 mm. Edited monthly by Judith Landy from the Fort Mason Center at Laguna & Marina Blvd, San Francisco 94123. A special issue focusing on "Words as images | Experiments | in typographic printmaking [from cover]". Includes an article by Alastair Johnston entitled 'Words as Images: Rediscovering Typographic Printmaking' (pp4–7) followed by a related piece by Peter Koch entitled 'Visible Language and Alphabetic Imagery' (8). Alastair's survey (polished by his partner Frances Butler) discusses work by Marinetti, El Lissitzky, Malevich, Rodchenko, Maiakovsky, Schwitters, Werkman and Zwart, among others; making it focal for Glenn.

18 **Book Arts Review edited by Bryan R. Johnson**
Newsletter of THE CENTER FOR BOOK ARTS, 626 Broadway, New York 10012.
12 issues and 2 prospectuses [1982–7]: 1:3 (May 1982); 4:1 (January 1985); 4:3 (July 1985); 4:4 (October 1985); 5:1 (January 1986); 5:2 (April 1986); 5:3 (July 1986); Registration Form (postmarked 5 September 1986); 5:4 (October 1986); 6:1 (January 1987); Courses Offered (postmarked 22 January 1987); 6:2 (April 1987); 6:3 (July 1987); 6:4 (October 1987).
Addressed to Glenn Goluska.

19 **AIGA Journal of Graphic Design edited by Steven Heller**
Published by The American Institute of Graphic Arts, 1059 Third Avenue, New York 10021.
29 of the first 32 issues from 1:1 (June 1982) to 7:1 (July 1989); 7:3 (1989) to 8:1 (1990); and 8:4 (1991).
Also the first issue of ECO (Ecological Critique & Objectives in Design), fall 1989: AIGA.

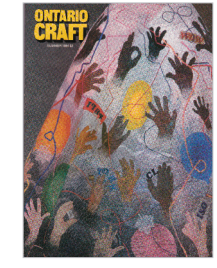
20 COMMUNICATION ARTS MAGAZINE | VOL 24, NO 5, NOVEMBER/DECEMBER 1982 [mast]
292pp perfectbound in printed card covers ($18 on face); 276 × 220 × 17 mm. Edited and designed by Richard Coyne, published bimonthly by Coyne & Blanchard Inc, 410 Sherman Avenue, Palo Alto California 94303; ISSN 0010-3519. Special issue devoted to CA82, the 23rd annual design awards exhibition.



21 SECTION | a | Revue d'architecture | Architecture Magazine
Bilingual tabloid-size bimonthly edited by Odile Hénault in Montréal (Box 909, La Cité, Montreal H2W 2P5). 8 or 11 issues, 10 copies [1983–5]: 1:1 (février/mars 1983); 1:3 (juin/juillet 1983); 2:2 (avril/mai 1984), 2 copies; 2:3/4 (septembre 1984), 2 copies; 2:5/6 (janvier 1985); 3:1 (mars 1985); 3:2 (mai 1985); 3:3/4? (août 1985). NOT DEPICTED.
The penultimate issue is focused on Toronto, with 35 teams of young architects proposing "new strategies for downtown". The last issue lacks its covers. Glenn bought used copies from Toronto second-hand shops.

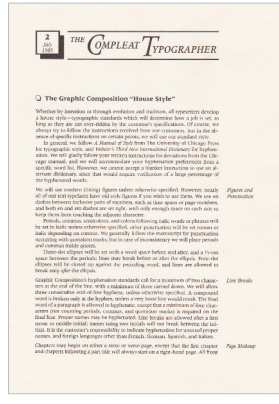
22 LE MAGAZINE DE L'IMAGE | zoom [cover]
Édité mensuellement par la société Publicness, 2, rue Faubourg Poissonnière, 75010 Paris.
4 issues [1984/5]: 108 (été 1984); 111 (special 1984); 114 (printemps 1985); 116 (été 1985). NOT DEPICTED.
Enclosing two stickit notes possibly by Glenn.

23 Ontario Craft: Published by the Ontario Crafts Council edited by Susan Eckenwalder
32pp saddle-stitched periodical, issued four times a year.
Five issues [1984–7]: 9:2 (June 1984); 9:3 (September 1984); 9:4 (December 1984) with mailing label addressed to "Glenn Goluska | P.O. Box 197, Station P | Toronto, Ont. | M5S 2S7"; 11:2 (June 1986) including an article on the first ten years of the Ontario Crafts Council; 12:3 (September 1987) with mailing label addressed to "Canadian Bookbinders & Book Artists Gld | P.O. Box 1142, Station F | Toronto, Ont. | M4Y 2T8".
Later both the Ontario Craft Council Resource Centre and the CBBAG offices would occupy the same building at 35 McCaul Street in Toronto (the Chalmers Building) before CBBAG moved to 60 Atlantic Avenue suite 112, Toronto M6K 1X9.



24 Craft News: Journal of the Ontario Crafts Council edited by Susan Eckenwalder
8pp unbound tabloid, issued from Toronto eight times a year.
14 issues [1984–7]: 9:6 (August 1984) featuring 'Book arts in Canada' by John Holmes (citing the exhibition curated by David Kotin, *Reader, Lover of Books*); 10:1 (January 1985); 10:6 (August 1985); 10:8 (November 1985) the month that *Brooklyn Bridge* was included in the OCC Ontario Crafts '85 exhibition at Macdonald Gallery, 900 Bay Street, 6–29 November; 11:1 (January 1986); 11:2 (February 1986); 11:4 (May 1986); 11:5 (July 1986); 11:6 (August 1986); 11:7 (October 1986); 11:8 (November 1986); 12:1 (January 1987); 12:1 (January 1987); 12:2 (February 1987); 12:3 (April 1987).
ADDRESSED *"Glenn Goluska | P.O. Box 197, Station P | Toronto, Ont. | M5S 2S7".*

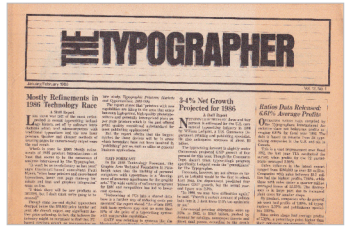
25 BLUEPRINT | [preceded by] THE MAGAZINE OF DESIGN, ARCHITECTURE AND STYLE [cover]
Tabloid monthly edited by Peter Murray at Burston House, Burston Road, Putney, London SW15 6AR.
10 issues [1984–90]: 11 (October 1984), lacking leaf 21/2; 20 (September 1985); 25 (March 1986); 27 (May 1986);



40 (September 1987); 62 (November 1989); 63 (January 1990); 64 (February 1990), covers loose; 70 (September 1990); 72 (November 1990). NOT DEPICTED.
The last five numbers were bought in Montreal. The masthead was altered to The Award Winning Magazine of Architecture and Design (May 1986) and The Leading Magazine of Architecture and Design (September 1987). Issue 27 includes a large leaflet ad for Forma lighting; issue 64 encloses a large poster entitled ATRIVM *displaying the Martinelli Luce Collection of lamps, plus a catalogue for Estia Component Furniture.*

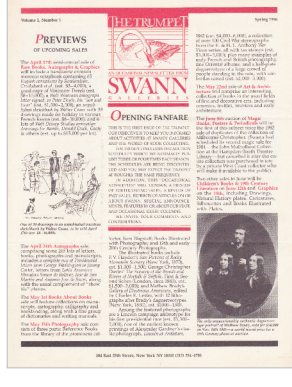
26 **THE | Compleat Typographer | 2 | July | 1985**
8pp stitched in self-covers; 253 × 177 mm. Published by Graphic Composition Inc, 240 Hawthorne Avenue, Athens, Georgia 30606. This issue featuring Adrian Frutiger's Méridien.

27 **ARCHITECTURES 2 | VOLUME I, NUMBER 2, FALL 1985 [mast]**
[32pp] stitched in self-covers; 414 × 279 mm. Edited and published quarterly by Andrew MacNair at The Manhattan Studio, 262 Mott Street, New York 10012. NOT DEPICTED.



28 **THE | TYPOGRAPHER | January/February 1986 Vol. 12, No. 1**
[28pp] tabloid on newsprint edited by Geoff Lindsay for the Typographers International Association, 2262 Hall Place NW, Washington, DC 20007; ISSN 0279-0327.

29 **THE TRUMPET | AN OCCASIONAL NEWSLETTER FROM | SWANN | GALLERIES**
Leaflet, published sporadically at 104 East 25th Street, New York 10010.
8 regular issues [1986–90]: 1:1 (spring 1986); 3:3 (spring 1989); 3:4 (spring/summer 1989); 4:1 (fall 1989); 4:2 (winter 1990); 4:3 (winter/spring 1990); 4:4 (spring/summer 1990); 5:1 (fall 1990); plus a single leaf.



30 **Applied Arts Quarterly**
Launched 1 April 1986 by M.A.G. Graphics of Toronto founder Georges Haroutiun (President and Art Director) and Tony Leighton (Vice President and first Editor), the magazine edited by Peter Giffen, Valerie Thompson and others, remained a quarterly until 1991 when it was transformed into the current bimonthly Applied Arts edited by Sara Curtis. 20 Holly Street 208, Toronto M4S 9Z9; ISSN 0829-9242. NOT DEPICTED.
8 issues from its quarterly incarnation [1986/7]: 2 (1:2 summer 1986); 3 (1:3 fall 1986); 6 (2:2 summer 1987); 9 (3:1 spring 1988); 11 (3:3 fall 1988); 12 (3:4 winter 1989); 13 (4:1 spring 1989) and 15 (4:3 fall 1989); as well as the advance offprint pages 34 and 35 on Glenn from issue 5 (2:1 spring 1987).
20 issues from the later bimonthly era [1992–2001]: 7:1 (April/May 1992); 7:3 (September/October 1992); 9:2 (August/September 1994), 44 (11:1 March/April 1996), 46 (July/August 1996), 47 (September/October 1996), 48 (November/December 1996); 49 (1997 annual); 56 (1998 annual); 59 (July/August 1998); 60 (September/October 1998); 62 (1999 annual); 63 (March/April 1999); 64 (May/June 1999); 65 (July/August 1999); 66 (September/October 1999); 67 (November/December 1999); 68 (2000 annual); 69 (March/April 2000) and 74 (2001 annual). [28 items total]
In addition, the first Applied Arts Talent Book (fall 1992) which includes the image of a business card possibly designed by Glenn for photographer Michel Pilon, 141, rue Shannon 2e étage, Montréal H3C 2J4 514-861-6169 [pp20/1].

Providing an early window on innovations in computer technology for the graphic arts, with its focus on digital developments.

31 **COMMUNICATION ARTS MAGAZINE**
Edited and designed by Richard Coyne, published bimonthly by Coyne & Blanchard Inc, 410 Sherman Avenue, Palo Alto California 94303; ISSN 0010-3519.
Seven further issues [1987]: 190 (January / February 1987); 191 (March / April 1987); 192 (May / June 1987); 193 (July 1987) Illustration Annual; 194 (August 1987) Photography Annual; 195 (September / October 1987); 197 (December 1987) Advertising Annual.

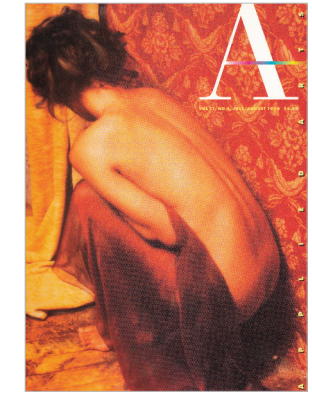
32 **Letterletter 5 Spring 1987 | Correspondence on research in writing**
8pp periodical, stitched in self covers; 296 × 209 mm. Edited by Dutch typographer, Gerrit Noordzij (Langstraat 11, 4176 BC Tuil, The Netherlands) for the 'Association Typographique Internationale' (A.Typ.I.), Box 611, CH 4142 Münchenstein, Switzerland. Text in English; all by the editor save for two short bits by Belgian *typographiste* Fernand Baudin (p2) and British calligrapher Nicolete Gray (p6), daughter of poet Laurence Binyon.

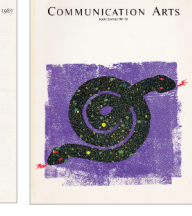
33 **type & press | A Quarterly Journal of The Black Art | ISSUE NO. 54 FALL, 1987**
8pp stitched in self-covers; 260 × 183 mm.
COLOPHON "Letterpressed Feb, May, Aug, & Nov at The Press of the Golden Unicorn, 24667 Heather Ct, Hayward, Calif, 94545. Ye Ed, Fred C. Williams; Corrector of Ye Presse, Betty Jane Williams."

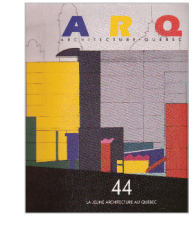
34 **METROPOLITAN | HOME**
Published monthly by the Meredith Corporation, 1716 Locust Street, Des Moines, Iowa 50336; ISSN 0273-2858.
20 issues [1988–91]: 20:6 (June 1988); 20:8 (August 1988); 20:12 (December 1988); 21:2 (February 1989); 21:3 (March 1989); 21:4 (April 1989); 21:5 (May 1989); 21:6 (June 1989); 21:7 (July 1989); 21:9 (September 1989); 21:12 (December 1989); 22:2 (February 1990); 22:4 (April 1990); 21:5 [*sic*] (May 1990); 22:6 (June 1990); 21:7 [*sic*] (July 1990); 22:11 (November 1990); 22:12 (December 1990); 23:1 (January 1991); 23:5 (May 1991).
NOTE *that the December 1989 issue was used by Glenn as a cutting board presumably for work on a maquette.*

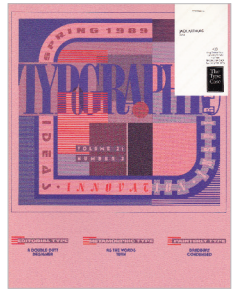
35 **LA REVUE DES MEMBRES DE L'ORDRE DES ARCHITECTES DU QUÉBEC | A R Q | ARCHITECTURE • QUÉBEC**
Published by Groupe Culturel Préfontaine, 1463, rue Préfontaine, Montréal H1W 2N6; ISSN 0710-1162.
2 issues [1988/9]: 44 (août 1988); 50 (août 1988).
Laid into the latter Anniversary number is a separate Index des Numéros 1 à 49, *citing Phyllis Lambert but understandably not Glenn.*

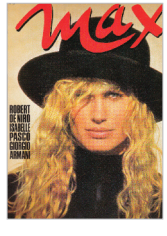
36 **THE PRINTER edited and published by Michael and Sally Phillips**
Tabloid monthly issued from 337 Wilson Street, Findlay, Ohio 45840; ISSN 0889-4965 ($20 a year). Styled 'Letterpress Printers' Monthly' rear, "the largest marketplace for the letterpress printer".
15 issues [1988–91]: 30 (3:6 June 1988); 34 (3:10 October 1988); 36 (3:12 December 1988); 38 (4:2 February 1989); 46 (4:10 December 1989); 47 (4:11 January 1990); 51 (May 1990); 52 (June 1990); 55 (September 1990);











56 (November 1990); 57 (December 1990) including a brief notice entitled 'Poole, Taylor, Goluska star in TV five-parter' by Roger Burford Mason (p4); 58 (January 1991); 59 (February 1991); 60 (March 1991).
Addressed to Glenn at Box 197, Station P; postmarked at Lima. Includes ads for CBBAG, Wayzgoose, Lyndsay Dobson, the Alcuin Society, Canadian Notes & Queries and Devil's Artisan plus regular articles by Canadian correspondent Roger Burford Mason. The editors attended the 12th annual Grimsby Wayzgoose.

37 **BLITZ | [preceded by] OCTOBER 1988 No.70 £1.65 [cover]**
Edited by Simon Tesler and published monthly by Jigsaw Publications Ltd, London W1.

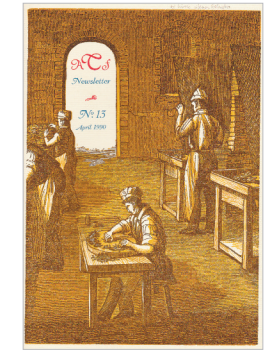
38 **AZURE | A MONTHLY REVUE | OF DESIGN, ART | AND CULTURE [cover]**
Published monthly at 135 Boon Avenue, Toronto M6E 3Z6.
2 issues [1988–90]: 5:52 (December 1988/January 1989); 7:69 (September 1990).
The latter includes a brief note concerning Glenn's work, entitled 'At the Canadian Centre for Architecture' (p6): "In conjunction with the exhibition Ernest Cormier and the Université de Montréal, *the Canadian Centre for Architecture in Montreal* [*sic*] *will be presenting a one day symposium entitled* Ernest Cornier [*sic*] and Issues of Modernity, *on September 28, at the CCA. There will be two sessions each with four guest speakers. Raymonde Gauthier of the Université du Québec à Montréal, will chair the first session on "The Evolution of Professionalism in Health Care and Architecture." Phyllis Lambert, Director and Founder of the CCA will chair the second session on "Art and the New Order: 1920–1940." For registration contact: Isabel Corral, CCA. Tel: (514) 939-7020."*

39 **TYPOGRAPHIC | i | VOLUME 21 | NUMBER 2 | SPRING 1989 | IDEAS | INNOVATION | INSPIRATION**
[12pp] foliated 3–14 stitched in printed card covers; 280 × 216 mm. Published by TYPOGRAPHERS INTERNATIONAL ASSOCIATION, 2262 Hall Place NW, Washington DC 20007; printed by Trabon Printing, Kansas City Missouri (April 1989). Includes a call for submissions to the 21st TIA Typographic Excellence Competition being judged in Toronto with winners announced at the 70th Annual TIA Convention, October 1989 (deadline for submissions, 7 July 1989). Also a feature entitled 'Bradbury Condensed' illustrating seven typographic abstractions from the writings of Ray Bradbury (pp11–4).
This copy with attached business card of salesman Jack Arthurs at The Type Case, 439 King Street West, Toronto M5V 1K4.

40 **STUDIO | MAGAZINE | Vol 7 No 6 November/December 1989 [mast] incorporating the premier issue of THE | ELECTRONIC | STUDIO**
Both published by Roger Murray & Associates Incorporated, 124 Galaxy Boulevard, Toronto M9W 4Y6.
66pp + 64pp + numerous ad leaves, perfectbound in illustrated card covers ($4.95 on face); 274 × 204 × 8 mm.
Issued seven times a year; ISSN 0715-6626.
The historic introductory issue of this Canadian magazine devoted to computer graphics, coinciding with Tim Berners-Lee's proposal for a World Wide Web of linked resources.

41 **l'Echo des Savanes edited by Hervé Desinge**
Published at 22, rue Huyghens, 75014 Paris.
2 issues [1989/90]: 79 (decembre 1989); 81 (février 1990).

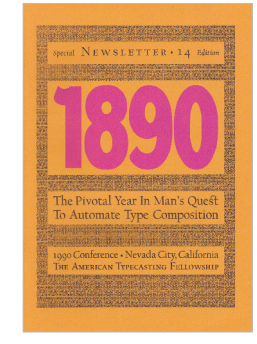
42 **max**
Published by Jean-Marc Thévenet at 23–5, rue de Berri, 75008 Paris.
7 issues [1990]: 13 (mars 1990); 15 (mai 1990); 17 (juillet 1990); 18 (août 1990); 20 (octobre 1990); 22 (decembre 1990/janvier 1991); 24 (mars 1991).
Centrefold posters all intact.



43 **STUDIO | MAGAZINE | Vol 8 No 2 March/April 1990 [mast] incorporating the third issue of THE | ELECTRONIC | STUDIO**
Both published by Roger Murray & Associates Incorporated, 124 Galaxy Boulevard, Toronto M9W 4Y6.
90pp + ad leaves; perfectbound in illustrated card covers ($4.95 on face); 276 × 206 × 5 mm. Includes Ed Cleary's 'On the Just Choosing of type Faces' (pp47–9).

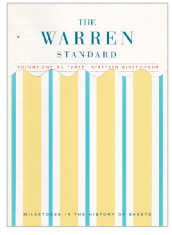
44 **ATF Newsletter | APRIL, 1990 American Typecasting Fellowship NUMBER 13**
32pp stitched in engraved card covers; 253 × 177 mm. Produced by Richard Hopkins, Box 263, Terra Alta, West Virginia 26764, for associates of THE AMERICAN TYPECASTING FELLOWSHIP. The cover and all text in Caslon is handprinted silver, green, red and black by Hopkins; the cover red, blue, yellow and brown by Stan Nelson. All text in Garamond was offset at Richard's commercial Pioneer Press in Terra Alta. The lead article, 'Typefounding in Vancouver's Chinatown' is by Jim Rimmer.

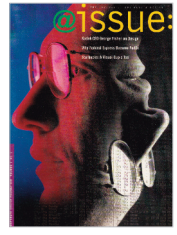
45 **ELLE DECOR**
Published ten times a year (in English) by Hachette, 1633 Broadway, New York 10019; ISSN 1046-1957.
2 issues [1990]: 1:1 (winter 1990); 1:5 (June / July 1990).



46 **Special NEWSLETTER • 14 Edition | 1890 | The Pivotal Year In [*sic*] Man's Quest | To [*sic*] Automate Type Composition | 1990 Conference • Nevada City, California | THE AMERICAN TYPECASTING FELLOWSHIP [cover]**
32pp stitched in printed card covers; 253 × 177 mm. Produced at the Pioneer Press by Richard Hopkins, Box 263, Terra Alta, West Virginia 26764, for associates of THE AMERICAN TYPECASTING FELLOWSHIP and those attending the 7th biennial ATF Conference at the Typefoundry of Harold Berliner in Nevada City, 19–22 July 1990 (with a two-day technical session following, 23/4 July); Preface dated July 1990. Retrieving and reprinting the history of machine typecasting from three 19th-century trade publications: [1] The Inland Printer, Chicago; [2] The Superior Printer, Cincinnati; and [3] Paper and Press, Philadelphia. Digitally typeset manually by the editor in Goudy's University of California Oldstyle and Deepdene Italic (within) and hot-metal Monotype Oldstyle (cover), after rudely discovering that his brand new 'Image-in Read' optical-character-recognition software "never got better than a 50% error rate". With numerous reproductions of period gravures.
An issue right up Glenn's alley.

47 **ID International Design Volume 37 number 5 edited by Annetta Hanna, September/October 1990**
Published bimonthly from 330 West 42nd Street, New York 10036; ISSN 0894-5373.





48 HOW | NOVEMBER / DECEMBER [1990] | VOLUME VI, NUMBER 1 • $7.00 [mast]
Published bimonthly by F&W PUBLICATIONS, 1507 Dana Ave, Cincinnati Ohio 45207; Laurel Harper (editor).
SUBTITLED ON COVER "IDEAS & TECHNIQUES IN GRAPHIC DESIGN".

49 HOW | JANUARY / FEBRUARY [1991] | VOLUME VI, NUMBER 2 • $7.00 [mast]
Published bimonthly by F&W PUBLICATIONS, 1507 Dana Ave, Cincinnati Ohio 45207; Laurel Harper (editor).
SUBTITLED ON COVER "IDEAS & TECHNIQUES IN GRAPHIC DESIGN". NOT DEPICTED.

50 **Paris Match edited by Michel Sola**
Published weekly at 27, rue de Berri, 75008 Paris.
2 issues [1991]: 2190 (16 May 1991) and 2213 (24 October 1991)

51 ELLE | DECORATION | No 30 | MAI 1992 [mast]
Published in French by Hachette at 6, rue Ancelle, 92525 Neuilly-sur-Seine Cedex. NOT DEPICTED.

52 **International Flash Art | The World's Leading Art Magazine edited by Helena Kontova & Giancarlo Politi**
Published by Giancarlo Politi Editore, 68, Via Carlo Farini, 20159 Milan, Italy. NOT DEPICTED.
2 issues [1993–5]: 26:173 (November / December 1993); 28:181 (April 1995).

53 THE | WARREN | STANDARD | VOLUME ONE No. THREE – NINETEEN NINETY-FOUR
Published by the S. D. Warren Company (subsidiary, Scott Paper Company), 225 Franklin Street, Boston 02110.
Five issues [1994/5]: 1:3 (1994); 1:4 (1994); 2:1 (1995); 2:2 (1995); 2:3 (1995).

54 **@issue: | Volume 1, No 1 | The journal of business and design [mast]**
Published by Corporate Design Foundation, 20 Park Plaza, Boston 02116 – sponsored by POTLATCH CORPORATION PAPER MILLS, Cloquet, Minnesota 55720); Delphine Hirasuna (editor).
Five issues [1995–7]: 1:1 (fall 1995); 2:1 (spring 1996); 2:2 (fall 1996); 3:1 (spring 1997); 3:2 (fall 1997).

55 **peek**
Published by Potlatch Corporation, Northwest Paper Division, Box 510, Cloquet, Minnesota 55720.
Nine issues [1995–8]: 1 (undated); 2 (1995); 1:3 (1995); 2:1 (1996); 2:2 (undated); 2:3 (1996); 3:1 (1997); 3:2 (1997); 4:1 (1998).

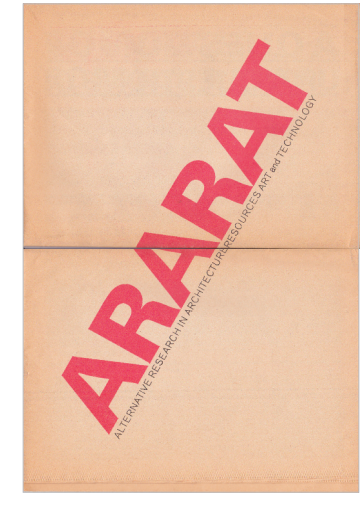
56 **Monadnock**
Technical guides published by Monadnock Paper Mills, Bennington, New Hampshire 03442.
Two issues: 1 and 5 (both undated, but apparently 1995).

57 **Strathmore Case Study No 6**
Undated portfolio with seven inserts; 300 × 227 mm.
COLOPHON LEAF "production information & credits | Lamy Identity & Collateral Materials" focusing on the Bauhaus-inspired German manufacturer of quality pens.

58 JAB 7 | THE JOURNAL OF ARTISTS' BOOKS | Spring 1997, ISSN 1085-1461
32pp sewn in photographic card covers; 280 × 213 mm.
COLOPHON "If everything goes as planned, JAB7 was imageset and printed by BF [Brad Freeman] at SUNY Purchase, Center for Editions, March 1997 – about 500 copies. Design by BF."

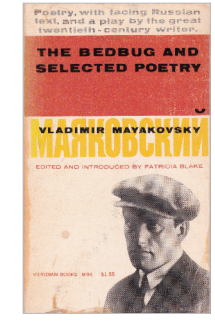
ADDENDUM

59 ARARAT | ALTERNATIVE RESEARCH IN ARCHITECTURE RESOURCES ART and TECHNOLOGY [cover]
16pp tabloid stapled; 401 × 281 mm. Illustrated catalogue to an exhibition held April through July 1976.
COLOPHON "THE ARARAT-PROJECT WAS PLANNED AND CARRIED OUT BY: IL PROGETTOARARAT É STATO ORGANIZZATO E REALIZZATO DA: | [47 names] | and others / ed altri | Commissioner / Commissario: | Björn Springfeldt | The pamphlet is jointly produced by the Swedish National Committee for Contemporary Art Exhibitions Abroad, Moderna Museet and the Swedish Institute. | … | Editors / editore: Rolf Börjlind, Monica Nieckels, Björn Springfeldt. | June / giugno 1976. | Stampato in Svezia / Printed in Sweden, Tryckeri-gruppen AB, Malmo 1976".
EX LIBRIS *Glenn Goluska.*



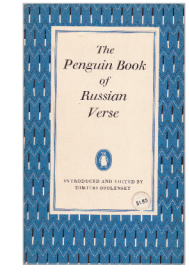
ALTHOUGH Glenn had a large library and always had a book or two on the go, he couldn't resist buying magazines. With breakfast it might be the morning news but at lunch and various other times you'd often find him buried in a periodical. And as the preceding samples suggest, his tastes were hardly narrow or limited.

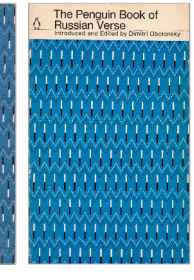
1 **[left panel of title-page spread] КЛОП | СТИХИ | ПОЭМЫ | *translated by Max Hayward and George Reavey* | [right face] VLADIMIR MAYAKOVSKY | THE BEDBUG | AND | SELECTED | POETRY | *edited by Patricia Blake* | MERIDIAN BOOKS, INC. *New York***
318pp (last leaf blank) perfectbound in illustrated card covers; 181 × 109 × 18 mm. Issued as Meridian Book M94 at $1.55 ($1.70 in Canada) with an Introduction by the editor, 'The Two Deaths of Vladimir Mayakovsky' (pp9–50). Includes recto translations by George Reavey of 'The Cloud in Trousers' (61–109) and 'Brooklyn Bridge' (173–81). The first printing is uncommon.
COPYRIGHT PAGE "AN ORIGINAL MERIDIAN BOOK | Published by Meridian Books, Inc. May 1960 | First printing April 1960 | … | Typography and design by Elaine Lustig".
Glenn likely used this source both for "The universe sleeps…", his broadside reprinting the concluding verse from 'The Cloud in Trousers' (July 1975) and for his translation of 'Brooklyn Bridge' (April 1985).



2 **EDWIN MORGAN | SOVPOEMS | Brecht | Neruda | Pasternak | Tsvetayeva | Mayakovsky | Martynov | Yevtushenko | a migrant pamphlet**
32pp stitched in printed card covers; 210 × 165 mm. An undated anthology of Communist poetry translated by Edwin Morgan with his 4pp Introduction, published by Gael Turnbull. Includes the first appearance in book form of Morgan's Scottish approximation of Mayakovsky's 'Ay, But Can Ye?' including Scots glosses at foot (p12).
COLOPHON "printed [in 1961] by Susan Tully Ltd. London. | distributed by MIGRANT | 2 Camp Hill Road, Worcester, England. | 1199 Church Street, Ventura, California, U.S.A. | price 3/6 or 50c."
Glenn likely used Morgan's expanded collection of Mayakovsky translations, Wi the Haill Voice *(1972).*

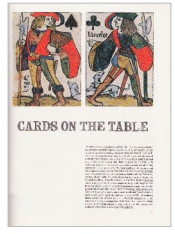
3 **THE PENGUIN BOOK OF | RUSSIAN VERSE | INTRODUCED AND EDITED BY | Dmitri Obolensky | WITH PLAIN PROSE TRANSLATIONS | OF EACH POEM | PENGUIN BOOKS**
[510pp]: lx, 450 (last leaf blank); perfectbound in printed card covers; 180 × 110 × 19 mm. Issued as Penguin Book D57 in 1962.
Source for "Night, a street, a lamp, a drugstore" by Alexander Blok (pp280/1).



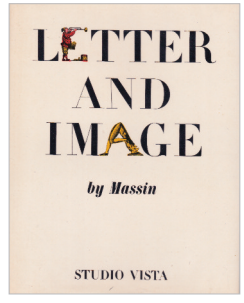


4 **THE PENGUIN BOOK OF | RUSSIAN VERSE | INTRODUCED AND EDITED BY | Dmitri Obolensky | WITH PLAIN PROSE TRANSLATIONS | OF EACH POEM | PENGUIN BOOKS**
[544pp]: lxiv, 480 (last leaf blank); perfectbound in printed card covers; 181 × 111 × 21 mm. Revised edition issued as Penguin Book D57 in 1965 with selections from five additional poets: Vladímir Soloúkhin, Evgény Vinokúrov, Evgény Evtushénko, Andréy Voznesénsky and Bélla Akhmadúlina. This copy of the fourth printing issued in 1972 (also 1967 and 1969) is signed by both Yevtushenko (p442) and Voznesensky, dated 1987 (p452).

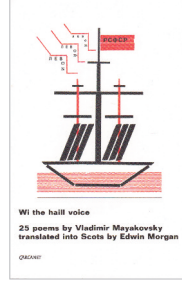
5 **SOVIET SHORT STORIES | VOLUME 2 | СОВЕТСКИЕЕ РАССКАЗЫ [Sovetskie Rasskazy 2] | ТОМ 2 | EDITED BY PETER REDDAWAY | PENGUIN BOOKS**
288pp perfectbound in printed card covers; 180 × 110 × 15 mm. A bilingual edition issued as Penguin Parallel Texts No 2555 in 1968, with an Introduction by the editor dated December 1966; $1.25 in Canada. 'The Cry of the Distant Ants' by Alexander Urusov (1962–5) appears on pages 127 through 143, with English translation by Bernard Johnson.
A biographical note on the author of Ants *allows that his name may be a pseudonym (pp274/5).*



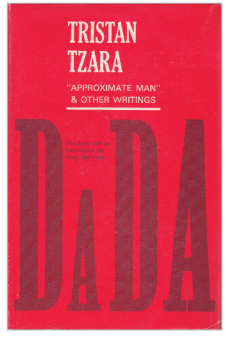
6 LITHOPINION 12 | **The graphic arts and public affairs journal of Local One, Amalgamated Lithographers of America | *Editorial Chairman:* EDWARD SWAYDUCK | *Editor:* SAMUEL GRAFTON *Managing Editor and Art Director:* ROBERT HALLOCK | … | PUBLISHED QUARTERLY • VOLUME 3 NUMBER 4, ISSUE 12**
72pp sewn in four gatherings glued in illustrated card covers; 305 × 227 × 5 mm. Issued in 1968 from 113 University Place, New York 10003 (1968). Includes an article entitled 'Cards on the Table' (pp19–34) with 83 illustrations, including at its head (p19) the two images illustrating 'Villon's Straight Tip to All Cross Coves' (with colours altered).
Acquired by Glenn as a remainder, with other issues ($1.48 marked down from $5), a few blocks north of his place on Markham, at David Mirvish Books on Art, 599 (later 596) Markham Street, Toronto (in operation 1974–2009).



7 LETTER AND IMAGE | **by Massin | translated by | Caroline Hillier and Vivienne Menkes | Studio Vista London**
288pp bound in black buckram stamped red and white, in illustrated jacket (priced 126s net or 6.30 on flap); 282 × 220 × 29 mm. First edition in English of this survey by French typographer Robert Massin (b. 1925).
COPYRIGHT PAGE "© Editions Gallimard 1970 | © English translation Studio Vista 1970 | Designed by Massin | First published in Great Britain 1970 | by Studio Vista Limited, Blue Star House, | Highgate Hill, London, N. 19 | Set in 11 on 12 pt Plantin | Made and printed in France | Text and binding by Firmin-Didot | Illustrations by Ateliers Haudressy-Ronan | SBN 289 79786 1".
Excerpts from the introductory chapter entitled 'Environment' (pp7–18) were reprinted by Glenn in the leaflet, An Alphabet in Disorder: A Showing of Linotype Faces *(1981).*

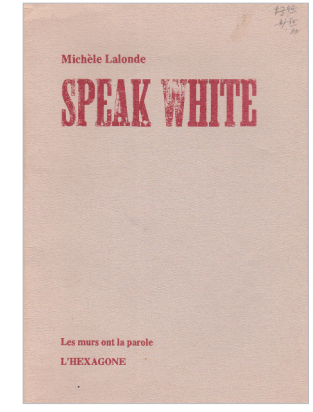


8 **25 poems by Vladimir Mayakovsky | WI THE HAILL | VOICE | translated into Scots with a glossary | by Edwin Morgan | CARCANET PRESS**
96pp (last leaf blank) perfectbound in illustrated card covers with flaps; 215 × 135 × 8 mm. Originally issued in 1972 from South Hinksey, Oxford, with the translator's 11pp Introduction (pp7–17).
COPYRIGHT PAGE "First published in Great Britain in 1972 by | CARCANET PRESS LTD | Alliance House, 30 Cross Street | Manchester M2 7AQ | … | This edition: 2016 | … | ISBN (standard edition): 9781784104474 | ISBN (signed edition of 36) 9781784104481".
The original edition was likely Glenn's source for Morgan's translation of 'Ay, But Can Ye?' (p19).

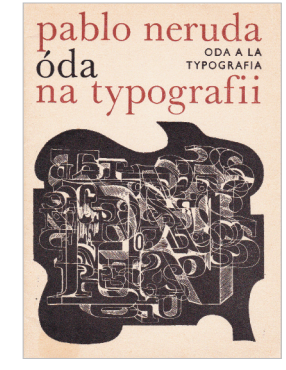


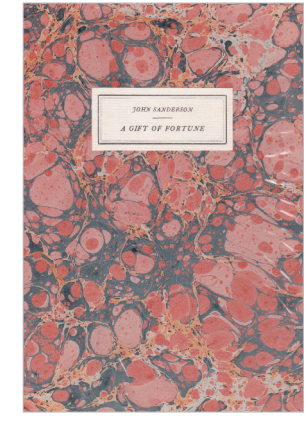
9 TRISTAN | TZARA | APPROXIMATE MAN | AND OTHER WRITINGS | **translated with an introduc- | tion and notes by | Mary Ann Caws | Hunter College and Graduate Center | City University of New York | Wayne State University Press | Detroit, 1973**
272pp (last two leaves blank) bound with stiff red endleaves in mauve linen foil-stamped red in jacket ($11.95 on flap); 236 × 158 × 23 mm. Issued in 1973 with ISBN 0-8143-1482-1.
COLOPHON "The manuscript was edited by Ingrid | G. Daemmrich. The book was designed by | Richard Kinney. The typeface for the text | is Linotype Caledonia designed by W.A. | Dwiggins in 1938; and the display faces | include Cheltenham bold and Univers. | The text is printed on Neutra text | paper and the book is bound in | Columbia Mills' Fictionette cloth | over binders' boards. Manufactured in the United States of America."
Source for "morning, morning…", Glenn's broadside excerpt from 'Approximate Man' (May 1975).

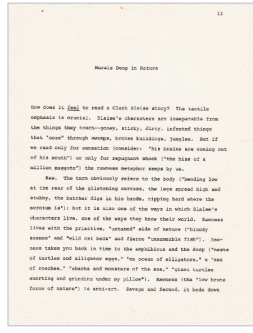
10 **Michèle Lalonde | SPEAK WHITE | Les murs ont la parole | L'HEXAGONE [cover]**
Elephant broadsheet folded in eight panels, in printed card folder; 706 × 505 mm. Offset red on light grey stock and deposited at the Bibliothèque nationale du Québec in the 2ième trimestre 1974 by Les Editions de l'Hexagone, Ottawa, Canada & C.P. 337, Bureau postal N, Montréal Québec. Includes a one-page 'Avertisement' by the author concluding "La present édition est la seule conforme, en toute points, au texte original."
The title typeface is from a woodtype repro. Glenn reprinted the poem (20 April 1990) as a parting shot to Ontario shortly before his move to Montréal (September 1990). Arguably the defining poem of modern Québecois literature and iconic Québec-Libre anthem of the late 60s; written in 1968 shortly after President Charles de Gaulle fanned the sparks of sovereignty before a crowd in Montréal, with "Vive le Québec libre!"; resounded by the author in an indelibly rousing performance at the historic Nuit de la Poésie (27 March 1970) which can be seen online.



11 **pablo neruda | óda | na typografii | ODA A LA | TYPOGRAFIA [cover]**
[28pp] foliated 1–14; three broadsheet gatherings folded twice to form [8pp] signatures of 6 foliated pages each, nested unbound (with covers unpaged); 208 × 150 mm. Bilingual Spanish / Czech edition of Neruda's 'Ode to Typography', offset brown and black on off-white cardstock with three illustrations by Jiří Hadlač.
FRENCH COLOPHON "Ce poème traduit par Adolf Kroupa | a été publié comme supplément au Catalogue | de la VIe Biennale | des Arts Graphiques Brno 1974. | Accompagnement graphique – Jiří Hadlač. | Mise en pages – Viktor Šafář."
Extracted from Nuevas Odas Elementales *(1955: Editorial Losada, Col. Poetas de España y America, Buenos Aires), the present edition may be the poem's first separate appearance. Glenn's 1984 excerpt in* ETAOINSHRDLU Or, In Praise of Slugs *[p4], follows the Carlos Lozano translation which originally appeared in Chicago Review 17.1 (1964), pp10–20. A perennial favourite of letterpress printers and book artists, innumerable discrete emissions have followed, notable among them, Peter Koch's elegant edition with translation by Stephen Kessler (1998). However, during his exhibition at The Far Fifty (November 1993), Will Rueter premiered the most impressive version to date, a unique production two feet in height. As described in his catalogue,* The Aliquando Century *(2008), it comprises "15 accordian-folded panels. 61 × 34.3 cm. Unique copy. Palatino; various wood typefaces. Carlyle Japan, Passport papers. Cloth covered box." What makes it relevant for inclusion in this retrospective is the accompanying note: "In 1978, inspired by the work of the Dutch printer Hendrik Nicolaas Werkman, I produced a suite of typographic prints on Glenn Goluska's press: my first serious attempt at using a cylinder press. Fifteen years later I combined some of the prints with Pablo Neruda's passionate pæan to typography. The result, while not strictly an Aliquando Press imprint, sums up my love of letterforms and it allowed me to work at a scale impossible in a multiple edition." The original "suite of typographic prints" was the project Glenn referred to in his interview with Andrew Steeves* (Glenn Goluska in Toronto, *p14*), *produced by Will at 46 Harbord, for his admission into The Royal Canadian Academy of Arts. As he recalled, "suddenly there he is flailing about in our kitchen with ink everywhere and wood type all over the place", yet Glenn had apparently forgotten that it was Will's first stab at the Vandercook. A glimpse of him at work on his own cylinder press shows, in contrast, that Will was in actuality highly organized and considerably less flustered on his own turf (see p321 above). He acquired his Vandercook SP15 the following year, 1979.*



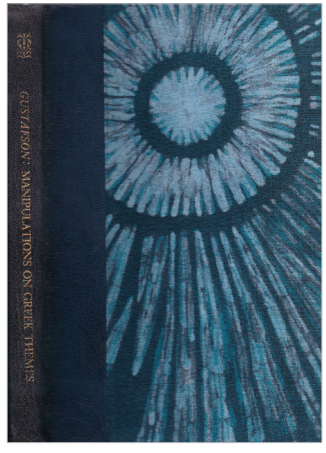


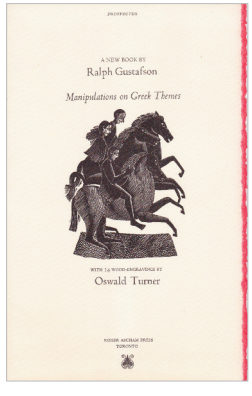


Murals Deep in Nature

How does it feel to read a Clark Blaise story? The tactile emphasis is crucial. Blaise's characters are inseparable from the things they touch—gooey, sticky, dirty, infested things that "ooze" through menaga, bruise buildings, jabalee. But if we read only for sensation (remember: "his brains are coming out of his mouth") or only for repugnance ahook ("the bite of a million maggots") the rawness metaphor seeps by us.

Raw. The term obviously refers to the body ("seeding low at the rear of the plastering canvias, the lace ruched high and crudely, the butcher dips in his hands, ripping hard where the scrotum is"); but it is also one of the ways in which Blaise's characters live, one of the ways they know their world. Rawness lives with the primitive, "untamed" side of nature ("bloody scenes" and "wild cat beds" and fierce "innumerable fish"). Rawness takes you back in time to the amphibious and the deep ("seas of turtles and alligator eyes," "an ocean of alligators," a "sea of roaches," "sharks and monsters of the sea," "giant turtles snorting and grinding under my pillow"). Rawness (the "low brute forms of nature") is anti-art. Savage and fecund, it beds down





12 **A GIFT OF FORTUNE | by | JOHN SANDERSON | being the text of the speech of welcome | for | Peter Ustinov, Esq., C.B.E. | at a dinner given in his honour | at the | TORONTO ARTS & LETTERS CLUB | on Monday, 15 October 1979 | The Tragara Press | EDINBURGH | 1980**
[20pp], last two leaves blank, sewn in unprinted white card covers glued into a marbled paper jacket with letterpress cover label; 245 × 171 mm. Handprinted black throughout. With publisher's letterpress compliments slip laid in.
COLOPHON "Edition limited to fifty copies hand-set in | Baskerville Italic type & printed on | Glastonbury paper. Number ["3" in black ink] | Paul Fleck, Norman B. Hathaway, Norman H. | McMurrich & John Sanderson sat on the | Committee responsible for arranging the Ustinov | dinner, which was Chaired by the President of | the Toronto Arts & Letters Club, | John A. Morrow".
"Individuality is a gift of fortune, one to be placed unselfishly at the service of humanity." Addressing immortality further on, Sanderson skirts Glenn's domain with, "we are not snuffed out like some lashed flea on the neck of a recalcitrant camel sluggishly ambling towards Aba el Lissan". Preceding Glenn's printing, the complimentary copy in hand – generously donated by Hugh Anson-Cartwright both to the collection and for the bibliography – may have been the one Glenn set text from. John Sanderson had more than one of his addresses privately printed at The Tragara Press in Scotland, beginning with Mustard in the Mouth *in 1978 (also* Sweet Heaven, Keep me in Temper! ; *and* Reefs Bibliophilic, *both 1984). Presumably Hugh undertook to produce a Canadian edition* [B16] *upon receipt of this complimentary copy, recognizing the need for additional copies to meet the demand both from those in attendance at the event and other interested parties. Alan Anderson (1922–2016) proprietor of the Tragara Press (1954–2012) printed from 1969 onwards on a Crown Folio 'Arab' treadle press.*

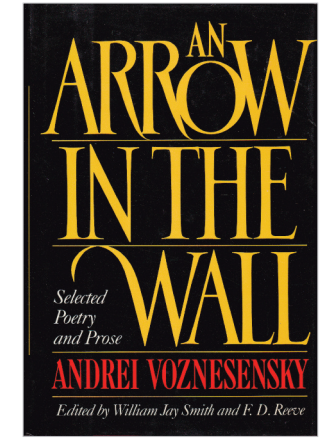
13 **Murals in Deep Nature [Robert Lecker]**
[64 loose leaves] printed recto; 279 × 216 × 7 mm. Glenn's copy of the portion of the typescript of *On the Line* [B40], focusing on Clark Blaise (pp12–75). In the original mailing envelope postmarked June 198?, addressed to him at 354 Markham Street, with return address: "ROBERT A. LECKER | R.F.D. 1 | BOX 84L | HAMPDEN HIGHLANDS, MAINE | 04445".
Acquired 27 July 1985. See p78 above.

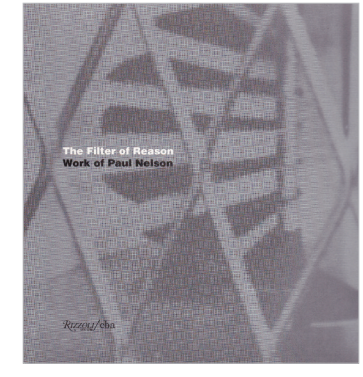
14 **MANIPULATIONS | On Greek Themes | POEMS BY | Ralph Gustafson | WOOD ENGRAVINGS BY | Oswald Turner | ROGER ASCHAM PRESS | TORONTO**
[108pp]: [x], 98; sewn in seven gatherings bound with double indigo endleaves in gilt-stamped goatskin quarter leather over linen dowlas batik boards, housed in an unprinted raw buckram slipcase with faux-vellum pull; 276 × 186 × 24 mm (book); 286 × 184 × 31 mm (box). Text and images are printed black, the motifs brick-red. One of 48 copies bound by the publisher.
"Copyright © 1986: poems Ralph Gustafson; | wood-engravings: Oswald Turner; | Greek motifs Denis C Milton; | ALL RIGHTS RESERVED. | ISBN 0-919038-04-2".
COLOPHON "The Book Itself | This book | is printed by letter-press on damp | hand made paper from | Ferdinando Amatruda's mill | in Amalfi, Italy. | Wood engravings are hand cut on | box wood and | printed from the original blocks. | The type face is Bruce Rogers' Centaur, | handset for optical even spacing; | the text

is 12 on 15 points, | the poem titles in 14 pt Arrighi italic. | Endpapers are Swedish Ingres, | the binding is Oasis goatskin | with linen batik by Muriel McDonagh | using traditional Greek motifs. | Design, hand-printing and binding | by George McDonagh, | published by | THE ROGER ASCHAM PRESS | P.O. Box 7183 | Station A, Toronto, Ontario, Canada, M5W 1X8. | Of 120 numbered copies | this copy is number | [11, in black ink]".
Printer and publisher George McDonagh (1917–89) was yet in the process of completing the edition when he died (at 72), resulting in the last 72 copies (49 through 120) being bound by Emrys Evans. Glenn was enlisted to add two lines to the book's prospectus [p2], clarifying this point. My copy of the revised prospectus is postmarked at Toronto, 2 November 1990. The cover design of this copy is that of the radiant sun (in blue rather than red, as depicted in the prospectus); others feature a petal mandala or a bull's head.

15 **An | Arrow | in the | Wall | Selected Poetry and Prose | ANDREI VOZNESENSKY | Edited by | William Jay Smith and F.D. Reeve | HENRY HOLT AND COMPANY | New York**
[368pp]: xxiv, 344; cloth-backed boards in printed jacket; 235 × 160 × 30 mm. Stated first edition of this bilingual collection designed by Jeffrey L. Wood; published in 1987, ISBN 0-8050-0100-X. Inscribed and dated 1987 by Andrei Voznesensky on the front free-endpaper in blue ink. Including poems translated by W.H. Auden, Patricia Blake, Robert Bly, Diana Der Hovanessian, Vera Dunham, Lawrence Ferlinghetti, Nicholas Fersen, Jean Garrigue, Allen Ginsberg, Max Hayward, Stanley Kunitz, Inna Bogachinskaya Perlin, F.D. Reeve, William Jay Smith, Fred Starr, H.W. Tjalsma and Richard Wilbur; and prose, by Antonina W. Bouis. 'Chagall's Cornflowers' (source of A97) appears on pages 96–9 (in the section 'Nostalgia for the Present'), translated by Vera Dunham and H.W. Tjalsma.
Heir to Mayakovsky and Pasternak, Andrei Andreyevich Voznesensky (1933–2010), Russia's intrepid 'beat' ambassador, died the year before Glenn.

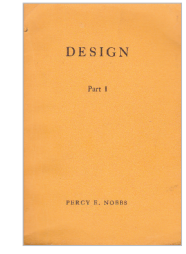
16 **Columbia Books of Architecture | Catalogue 1 | The Filter of Reason | Work of Paul Nelson | edited by Terence Riley and Joseph Abram | Rizzoli/cba | NEW YORK**
152pp sewn in 9½ gatherings glued into photographic card covers with flaps; 228 × 228 × 12 mm.
COPYRIGHT PAGE "The Filter of Reason: Work of Paul Nelson was produced at Columbia University | Graduate School of Architecture, Planning and Preservation, Avery Hall 403, New York | New York 10027, and published on the occasion of an exhibition at the Ross Architecture | Gallery, Buell Hall, from April 2 to May 4, 1990. | Bernard Tschumi *Dean* | Joan Ockman *Director of Publications* | Jennifer Tobias *Designer* | Edward Eigen *Editorial Assistant* | … | First published in the United States of America in 1990 by | Rizzoli International Publishers, Inc. | 300 Park Avenue South | New York, New York 10010 | … | ISBN 0-8478-1220-0 | … | Printed in Japan".
Glenn designed the poster for the accompanying exhibition held at the CCA, 27 March to 26 May 1991.

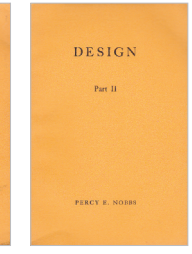


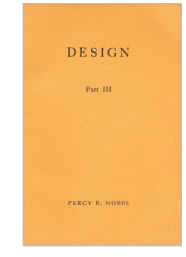


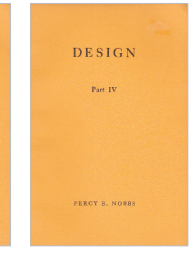
Joe Beef's Canteen (later Tavern)
4, 5 & 6 rue de la Commune
(aka 201–7 Common Street)

1 DESIGN | A TREATISE ON THE | DISCOVERY OF FORM | BY | PERCY E. NOBBS | MA (EDIN), RCA | ARCHITECT | OXFORD UNIVERSITY PRESS | LONDON NEW YORK TORONTO | 1937
[424pp in four volumes]: I [116pp]: [ii], x, 104; II [114pp] foliated [105]–218; III [94pp] foliated [219]–312; IV [100pp] foliated [313]–412; each part uniformly bound in letterpress card covers with gatherings side-stapled together then glued into yellow card; 216 × 140 × 33 mm (aggregate). Proof copy of the Canadian architect's insights into design, extruded from 52 lectures delivered over thirty years teaching architecture at McGill University (1903–37). Four Parts each comprising seven chapters (the component volumes bearing section-title pages in place of a title-page): PART I The Sciences of Art; PART II Theoretic Considerations; PART III Solution of Problems; PART IV Design and Artistry. The book was ultimately published in a single volume in boards (scarce enough) while the four-volume proof issue is rarely encountered intact.
Before leaving Toronto, Glenn printed Eulogy for Andrée O'Dea *(16 June 1989) for Luc Matter designer of* Percy Erskine Nobbs: Architect, Artist, Craftsman *by Susan Wagg for McGill-Queen's University Press (1982). The Nobbs retrospective was supported, in part, by The Samuel and Saidye Bronfman Family Foundation (established 1952); while a book on the Foundation,* Spirited Commitment: The Samuel and Saidye Bronfman Family Foundation *by Roderick MacLeod & Eric John Abrahamson, was published by McGill-Queen's (2010) during Glenn's last year designing covers and jackets for the press. Susan Wagg subsequently edited the first of the guides to the Canadian Architecture Collection at McGill,* Percy Erskine Nobbs and His Associates *(1986), the* CAC *setting a standard of sorts for the* CCA. *Proponent of the Arts and Crafts movement in architecture, Percy Nobbs (1875–1964) was Head of the School of Architecture at McGill (1903–9) before tailing back obligations as Professor of Design (1909–37) in order to acquit commissions which boast many of Montreal's heritage buildings. His work was featured in the* CCA *exhibition, Montréal Métropole, 1880–1930 (18 March – 24 May 1998). "For Nobbs architecture was not a synonym for building. It had to do with the artistry of men doing their best to make buildings effective* [Percy Erskine Nobbs and His Associates, *p32*]."

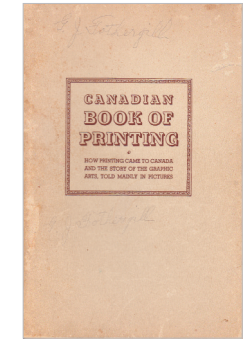


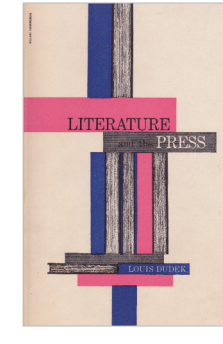


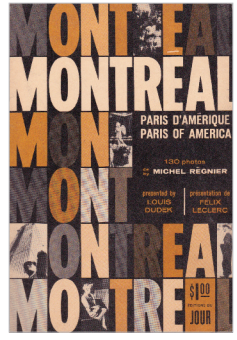




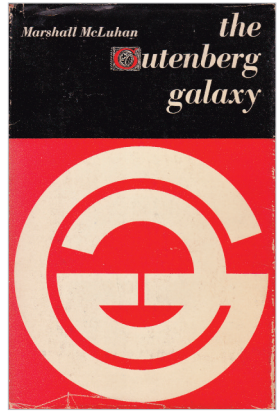
2 CANADIAN | BOOK *of* PRINTING | HOW PRINTING CAME TO CANADA | AND THE STORY OF THE GRAPHIC | ARTS, TOLD MAINLY IN PICTURES | *Published by* | TORONTO PUBLIC LIBRARIES | *and* | THE 500TH ANNIVERSARY COMMITTEE | COMMEMORATING THE | INVENTION OF THE ART OF PRINTING FROM | MOVABLE TYPES | TORONTO, CANADA | 1940
[144pp]: xiv, 130; sewn in nine gatherings bound with endleaves in letterpress card covers; 228 × 152 × 12 mm. Paper issue of this extensively illustrated digest compiled and edited by preeminent Canadian bibliographer Marie Tremaine (1902–84) with a Preface by Chief Librarian Charles Sanderson. Named Associate Head of the Reference Division at the Toronto Public Library (1941) Marie Tremaine shortly cofounded and became President of the Bibliographical Society of Canada (1946). Note that the lower free endleaf is printed recto with a list of affiliated interests.
An historical association copy bearing the signature of George J. Fothergill, grandson of King's Printer for Upper Canada (1822–6), Charles Fothergill (1782–1840). He was responsible shortly after publication of this digest, for donating some 16 recently-discovered manuscript volumes of his grandfather, to the University of Toronto and Royal Ontario Museum (Charles Fothergill having also been a distinguished naturalist).



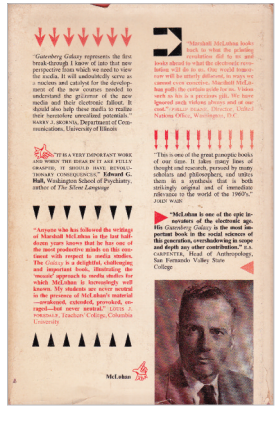




3 LITERATURE | **and the** PRESS | **A History of Printing,** | **Printed Media,** | **and** | **Their Relation** | **to Literature** | LOUIS DUDEK | THE RYERSON PRESS | TORONTO | CONTACT PRESS | TORONTO
240pp (last leaf blank) sewn in 15 gatherings in gilt-stamped blue linen, in printed jacket; 219 × 144 × 25 mm.
COPYRIGHT PAGE "Printed and bound in England by Villiers Publications Limited | for The Ryerson Press and Contact Press, Toronto, Canada. First | edition, 1960. Copyright by the author. Originally published in | microfilm by University Microfilms, Ann Arbor, Michigan, 1955. | Revised."
The author's doctoral thesis in comparative literature at Columbia University (1943–51, completed in 1955), an indictment, in part, against the dedication of printing (as a mainstay of mass media) predominantly in the service of commerce rather than insight. An editor at Contact Press, Dudek also printed two of his own books issued by Contact, as well as issues of the journal he edited independently, Delta: A New Canadian Magazine of Poetry and Criticism (October 1957 – October 1966).

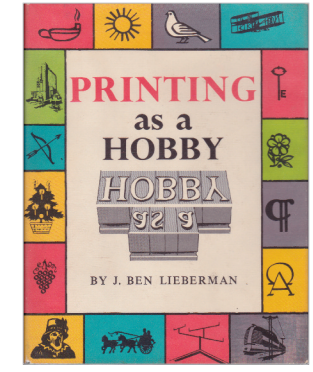


4 **130 photos de** | MICHEL RÉGNIER | MONTRÉAL | **PARIS D'AMÉRIQUE** | **PARIS OF AMERICA** | **PRÉFACE DE** | FÉLIX LECLERC | **Textes de Michel Régnier** | **de Louis Dudek et de 22 poètes canadiens** | **English texts selected and introduced by** | LOUIS DUDEK | **LES ÉDITIONS DU JOUR INC.** | **3411, rue Saint-Denis, Montréal – Tél. VI. 9-2228**
160pp perfectbound in illustrated card covers ($1.00 on face); 203 × 139 × 9 mm.
ENGLISH COLOPHON "PRINTED AT | THE PRINTING FIRM OF COSSETTE & FILS LIMITÉE | ON THE ELEVENTH DAY OF OCTOBER | NINETEEN HUNDRED AND SIXTY-ONE | FOR LES ÉDITIONS DU JOUR".
A visual tour of the city during its heyday as the literary heart of Canada, with excerpts from poems by 19 poets. Glenn loved the cosmopolitan yet rustic nature of the place with its streets reverently named for artists and poets, and a continental flair for design punctuating the mundane.

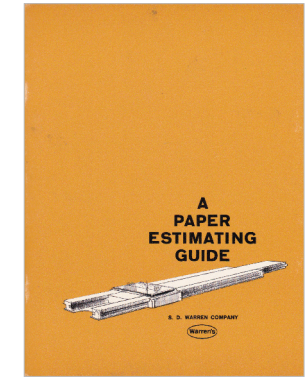


5 **the Gutenberg** | **galaxy** | **the** | **making** | **of** | **typographic** | **man** | **by Marshall McLuhan** | **University of Toronto Press**
[300pp]: [vi], 294; sewn in 10 gatherings, bound in screened orange linen, with illustrated jacket ($5.95 at foot of upper flap); 242 × 153 × 22 mm. Silently designed by Harold Kurschenska for University of Toronto Press (1962), the book was reprinted the same year, followed by an American printing in 1964.
An examination of 'phonetic script accelerated with the drug of movable type' trajecting tribal man into a new conformity of universal (or galactic) individualism, the book appeared ironically on the cusp of the movement back to tribal practices primed on psychoactive drugs. McLuhan's earlier work, Counterblast *(1954), a 40-year homage to Blast edited by Wyndham Lewis and Ezra Pound (1914), had had to be privately produced by the author after compositors in Toronto refused to set his takeoff in display type, encountering precisely the guild resistance that drove Lewis to enlist the help of an alcoholic ex-printer in London. Determined thereafter, to frustrate typographic homogeneity, McLuhan channelled the fractious spirit of typographic non-conformity vibrant during WW1 among Futurists, Dadaists, Constructivists and Lewis, to wake the modern 'ear of the eye' to greater resonance. Both its controversial appearance and subject augured a shift in focus which gradually gave rise to the so-called 'golden era' of design at the University of Toronto Press under the direction of Allan Fleming (1968–76) and guidance of Laurie Lewis, with promising designers such as Will Rueter, Antje Lingner and Robert MacDonald infusing scholarly publishing in Canada with ever more creative visions of the academic book.*

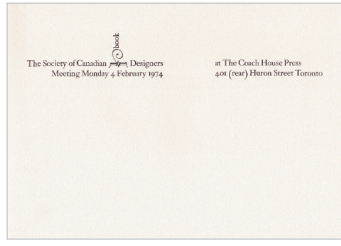
6 PRINTING | AS | A HOBBY | BY | J. BEN LIEBERMAN | OAK TREE PRESS, LTD. | **London**
128pp sewn in four gatherings bound in foil-stamped green boards, with jacket; 217 × 171 × 15 mm. British issue of the American sheets, published by The Oak Tree Press, Ltd, 116 Baker Street, London W.1; binding and jacket bearing the Oak Tree imprint (although the upper flap of the jacket on this copy is overstickered with an American price: $3.95).
COPYRIGHT PAGE "© 1963 by J. Ben Lieberman | Printed in the United States of America | by Sterling Publishing Co., Inc. | 419 Fourth Avenue, New York, 16, N.Y."
The lower flap reveals that the author "has William Morris's historic [iron] Kelmscott press in his home [acquired in 1961 from the estate of Frederic Goudy], working it with the aid of his wife, son and daughter – all enthusiastic hobby printers [under the imprints Myridade Press and Herity Press, White Plains, NY]".
"COLOPHON | THE TEXT of this book was set on the Monotype in | TIMES NEW ROMAN, designed by Stanley Morison for | *The Times* (London), and first introduced by that | newspaper in 1932. | The display type is PERPETUA, designed by Eric | Gill, who also designed *Pilgrim, Joanna* and *Gill Sans* | *Serif.* | Composed by Moorgate Typesetting Co. Ltd. | Printed by Hallmark Lithographers."
NOTE that the upper panel of this British jacket omits the American text beneath the author's name: "Produce real lead-type printing at home or school on a press you | can make yourself".
Glenn's introduction to the black art. Invented by Ben, the mini build-it-yourself tympan-pack parlour press in question was called a Liberty Press (in part after his Stanford PhD thesis, 'Freedom of the Press', with echoes of "book" and "freedom" resonant in another spelling of his surname). Founder and first president of the American Printing History Association, and the cross-country 'chappel' movement of smallpress printer clubs, Ben died September 1984 at 69. The Lieberman cat was called Etaoin Shrdlu.
EX LIBRIS *Frederic Shearer proprietor of Entropy Books.*



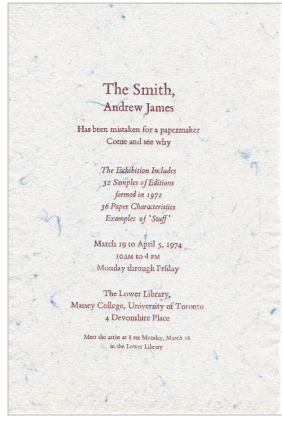
7 A | PAPER | ESTIMATING | GUIDE | S. D. WARREN COMPANY | **Warren's [cover]**
48pp stitched in printed card covers (with 5-panel foldout chart tipped inside lower cover); 279 × 218 × 5 mm. Issued by S.D. Warren Company, 89 Broad Street, Boston in 1964.
COLOPHON "This book was printed by offset lithography on Warren's Silkote, 35 × 45 – 332m, basis 25 × 38 – 100, for the inside | pages; and Warren's Lustro Offset Enamel Cover-Bristol, 23 × 35 – 310m, basis 20 × 26 – 100 (10 pt), for the cover."



8 **Year of Dog prospectus**
[4pp] leaflet; 211 × 149 mm. Prospectus handprinted by editor Kelly Lee, black, red and steel-blue on water-marked sand Nideggen (with fore- and top edges deckled); issued 1972 by the Year of Dog Press, Vermont.
COLOPHON "The first [and only] issue is planned for ninety-two pages [actually 72]. There will be one thousand copies printed [650], hand bound, signed and numbered. The text is hand set in Bulmer types and printed on Nideggen, a mouldmade German paper, by the Year of Dog Press, Vermont. The page size is slightly larger than that of this prospectus."
EX LIBRIS *Glenn Goluska; possibly his introduction to Nideggen.*



9 **The Society of Canadian | book | Designers | Meeting Monday 4 February 1974 | at The Coach House Press | 401 (rear) Huron Street Toronto**
Sheet; 202 × 318 mm. Set in Janson with oldstyle figures, handprinted black on cream Caress Text (by Will Rueter, Stan Bevington or Nelson Adams).
A curious imprint concerning a little-known society (which at least included Stan, Will and David Shaw, Art Director at McClelland & Stewart). An offshoot perhaps of the Quadrat Society of Private Press Printers (1965–80) which Glenn joined in 1979, with Chester Gryski.

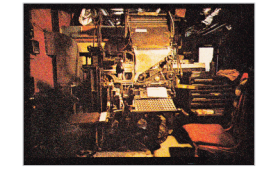


10 **The Smith | Andrew James | Has been mistaken for a papermaker | Come and see why**
Leaf; 192 × 128 mm. Handbill notice printed brown at Coach House Press on a deckled leaf of Andrew Smith handmade paper by Andrew in an undisclosed edition between 20 and 100 copies. Announcing his impending exhibition at the Lower Library, Massey College, University of Toronto, 4 Devonshire Place, 19 March – 5 April 1974. Shelley Freeman also recalls printing copies.
INVITATION "Meet the artist at 8 PM Monday, March 18 | in the Lower Library".
"I remember printing that promotion. The rag paper was so thin, with long strands of blue fibre. I set the type and printed them myself at Coach House. There were more than twenty. Maybe 100. Mailed out to fans. Some stuff I printed then at Dreadnaught Press, around the corner, because their Fag press had an adjustable bed, easily changed for the thickness of each sheet. But, that promo I'm sure I did at Coach House [*solicited email from Andrew, 5 November 2019*]*." His first solo exhibition, according to Christopher Hume's catalogue,* The Andrew Smith Papers, *p14 (however erroneously dated 1972 there). Andrew James Smith (b. 1945) arrived in Canada from the States in 1968, moving into Rochdale and working at Coach House (1969). Shortly after, he was invited to use the papermaking studio in the wine cellar at Massey College, before moving to a hundred-acre farm in Beaverton (1972). His first major solo exhibition in Toronto ('The Papermaker, Andrew James Smith' at Isaacs Gallery) occurred in 1976, followed by another in 1978 ('Naked Clothing'). Originally using home-grown flax for fibre, he resorted to making pulp from old clothes, leading to the title of the second Isaacs show* [The Andrew Smith Papers *by Christopher Hume, 1990: Macdonald Stewart Art Centre, 358 Gordon Street, Guelph N1G 1Y1 – catalogue to his 11th solo exhibition 24 March – 22 April 1990*].
NOTE *that the handmade paper Glenn printed his Egyptian broadside on ("To whom can I speak today?...", 1976) may have been produced by Andrew.*

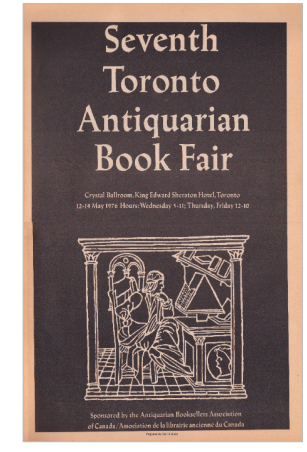
11 **APRICOTS**
23 surviving leaves of handmade apricot-coloured paper in a grey heavy handmade paper portfolio, with letterpress cover and colophon labels handprinted evergreen; 182 × 248 mm (and leaves, all trimmed top and left); 192 × 254 × 16 mm (portfolio). The title label is set in LTC Goudy Text Lombardic Shaded (employed by Glenn for the titles of both *The Heraldic Imagination* by Rodney Dennis in 1976 and *Immaculate Deception* by Barbara DuBock in 1981); the colophon, in Linotype Meridien.
COLOPHON "O | HANDMADE | PAPER | ANDREW SMITH | Beaverton Ontario".
"There's that Meridien. I set and printed those myself. Because it's Meridien, I likely printed them at Dreadnaught. Robert MacDonald chose Meridian typeface for me as my personal font, which I still use today on my computer.

The triangular serifs went well with the designs I was working on. I'm not sure of the date. Since it says Beaverton, it must be 1973 or later. 1974? [*solicited email from Andrew, 5 November 2019*]."
NOTE *that in 1976 while Glenn was yet printing at Dreadnaught, the complete* 52 Pickup *broadside series was issued in playing-card style boxes designed by Deborah Barnett and constructed from O Handmade paper produced by Andrew Smith "from blue jeans, with a specially designed laminate," with the final number in the series –* Novel 7 *by Steve McCaffery – alone among the 52 broadsides, printed on Andrew's handmade paper.*

12 **[linotype]**
Card; 116 × 151 mm. Postcard offset in colour at Coach House Press with a photo of the linotype machine in its original location.
VERSO "PRODUCED AT THE COACH HOUSE POST CARD PRINTING CO. TORONTO CANADA."



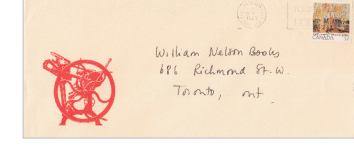
13 **Seventh | Toronto | Antiquarian | Book Fair [cover]**
[8pp] unbound nested folios; 432 × 291 mm. Tabloid insert to Quill & Quire, May 1976, offset black on newsprint; cover designed by Will Rueter. Sponsored by the Antiquarian Booksellers Association of Canada, the fair was held Wednesday through Friday, 12–4 May, in the Crystal Ballroom at the King Edward Hotel, 37 King Street East. Includes an article on Larry Wallrich by Beverley Slopen, 'From grand pianos to Robert Graves' [p5] in which she describes Markham Street as "one of those 'colourful ethnic areas' west of Spadina near College which had once been Jewish but now wanders between Chinese, Italian, Portuguese and intellectual-town-house-chic".
Larry and his wife Ruby lived at 367 Markham Street across from where Glenn and Anne would relocate in 1979. The last page sports a map of Toronto bookdealers including Larry's place on Markham, providing a guide to the dromadaire premises 1979–82. Larry hosting visiting poets who attended the 1978 sound poetry festival (see p156 above), may in fact have drawn Glenn's attention to the neighbourhood he and Anne would soon call home.

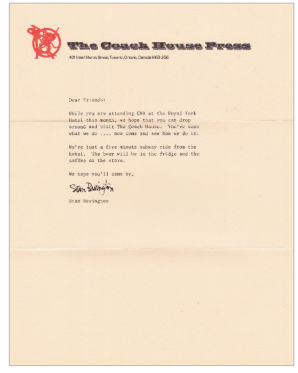


14 **"all POWER to the | IMAGINATION | [interlined with] William Blake"**
Card; 103 × 172 mm. Handset in Modern Bold Condensed, handprinted on orange cardstock with spray-painted background design. Three variants produced at Dreadnaught, mid-70s according to Deborah Barnett, in editions between 10 and 20 copies; green geometrical variant.
Glenn's involvement in any of the variants is uncertain (though they've been offered for sale as his work).

15 **"all POWER to the | IMAGINATION | [interlined with] William Blake"**
Card; 103 × 172 mm. Handset in Modern Bold Condensed, handprinted on orange cardstock with spray-painted background design; red geometrical variant.

16 **"all POWER to the | IMAGINATION | [interlined with] William Blake"**
Card; 103 × 172 mm. Handset in Modern Bold Condensed, handprinted on orange cardstock with spray-painted background design; red hand variant.




The Coach House Press

Dear Friends:

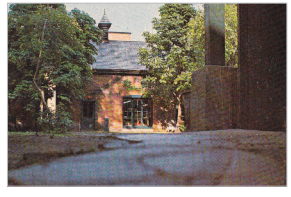
While you are attending CBA at the Royal York Hotel this month, we hope that you can drop around and visit The Coach House. You're sure what we do ... how come and how how we do it.

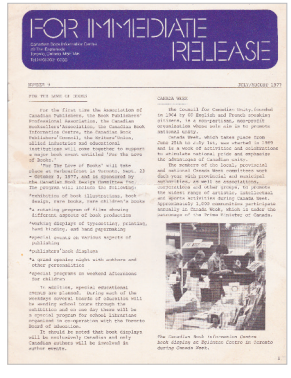
We're just a five minute subway ride from the hotel. The beer will be in the fridge and the coffee on the stove.

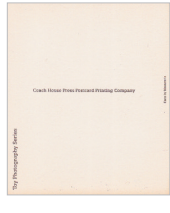
We hope you'll come by,

Stan Bevington

Stan Bevington




FOR IMMEDIATE RELEASE


Coach House Press Postcard Printing Company

Toy Photographs Series

17 **"Dear Friends:…"**
Sheet; 279 × 215 mm. An undated open letter signed in the plate by Stan Bevington, offset on Coach House Press letterhead printed on cream Domtar Krypton Linen Laid; an invitation to visit the press following the CBA conference at the Royal York Hotel, June 1977. "The beer will be in the fridge and the coffee on the stove." In a printed envelope addressed by hand to "William Nelson Books | 686 Richmond St. W. | Toronto, Ont." (postmarked 3 June 1977, cancelling a 12¢ commemorative Tom Thomson stamp). William Nelson Books was the antiquarian shop of poet Nelson Ball (author of the Coach House book *The Pre-Linguistic Heights,* 1970). Also included in the envelope is a vintage postcard headed 'Scenic Landmarks of Toronto' bearing a photo of the press by Stan Bevington (and the infamous "beaverkolour" pressmark captioned: "PRINTED | IN CANADA | ON CANADIAN | PAPER | by mindless acid freaKs").
The Canadian Booksellers Association (established 1952) held their annual trade convention in June, affording Stan the opportunity to meet and greet potential clients when they convened in Toronto. He also took to parking a commercial tricycle outfitted with display shelves, out front of conventions to exhibit his wares (the price of a booth within, too prohibitive for small press). Like Glenn to the end, Stan continues even yet to bike throughout the downtown core; while Rick/Simon pedals in to the press from the Island each morning up congested Bay Street (the critically clogged kapital artery of the entire nation) drawing his trusty handcrafted salvage buggy behind.

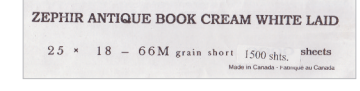
18 **FOR IMMEDIATE | RELEASE | Canadian Book Information Centre | 70 The Esplanade | Toronto, Ontario M5E 1A6 | Tel. (416)362-6555 | NUMBER 9 JULY / AUGUST 1977**
8pp stitched in self-covers; 279 × 216 mm. Offset purple and black on off-white wove stock (possibly at Coach House Press); ISSN 0701-0664. The text is set on a typewriter, but the dropped-out masthead includes Helvetica and a lineale Stencil display face approaching Gill Sans.
TEXT "FOR THE LOVE OF BOOKS | For the first time the Association of Canadian Publishers, the Book Publishers' Professional Association, the Canadian Booksellers' Association, the Canadian Book Publishers' Council, the Writers' Union, allied industries and educational institutions will come together to support a major book event entitled 'For the Love of Books.' 'For the Love of Books' will take place at Harbourfront in Toronto, Sept. 23 – October 3, 1977, and is sponsored by the Canadian Book Design Committee Inc. The program will include the following: … working displays of typesetting, printing, hand binding, and hand papermaking …".
A marked success, the event hosting 29 exhibitors (or 50 according to another source), attracted some 15,000 visitors (generating sales near $7000) including at least 3500 primary-school children [*Ralph C. Staiger,* Roads to Reading, *1979: UNESCO, pp41–3*]. *Possibly involving Glenn among those conducting working displays. Alongside the displays, the publishers had set up a zone called The Blue Pencil Cafe to review and vet manuscripts, each prospective author allocated 15 minutes to make a pitch.*

19 **[postcard rack]**
Card; 137 × 114 mm. John Ormsby vintage postcard offset in colour on white cardstock.
VERSO "Toy Postcard Series | Coach House Press Postcard Printing Company | Photo by Montecarlo".
Possibly set by Glenn.

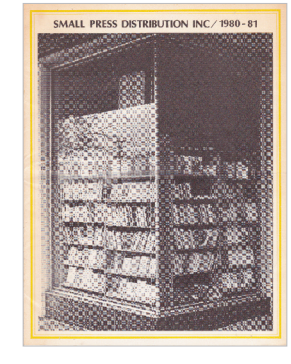
20 **Scenic Landmarks of Toronto | Souvenir of | The Toronto Antiquarian Book Fair 1978 | … | 'books at street prices' [verso]**
Card; 115 × 142 mm. Postcard offset in colour at Coach House Press bearing a double-exposure photo recto of the Coach House book trike at the corner of Bloor and Avenue Road (across from the venue of the bookfair, the Park Plaza Hotel).

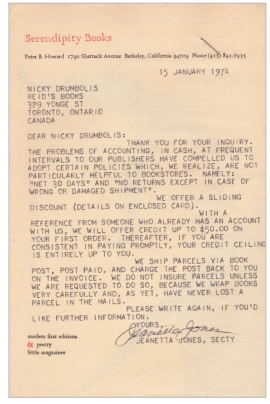
21 **ANNEX | OFFICIAL PLAN PROPOSALS | SUMMARY | CITY OF TORONTO PLANNING BOARD NOVEMBER 1978**
Folio leaflet; 431 × 279 mm. A public report offset brown on white bond, presenting projections and bylaws for the preservation of the architectural character of the Annex neighbourhood (abutting and to a certain degree affecting the area incorporating Coach House as well as Anne and Glenn's place on Harbord).
EX LIBRIS *Glenn Goluska.*

22 **ZEPHIR ANTIQUE BOOK CREAM WHITE LAID**
Label; 61 × 234 mm. Removed from a carton of 1500 sheets (25 × 18 inches), "66M grain short"; shipped to Coach House from 256 boul Jean-Baptiste-Rolland Ouest, Saint-Jérôme, QC J7Y 0L6.
Established in 1882, the Rolland Paper Company Ltd began specially milling this largely unbleached calendared paper for Stan and a few other cooperative printers, on their guarantee to absorb a certain annual volume. Determined to avoid the wearing 'glare' in contrast between white stock and black type, Stan not only preferred a soft off-white commercial house paper but also one with tooth, offsetting text with texture. Claiming the smallest environmental footprint in the paper industry, Rolland recycles the water used in production as much as twenty times, uses renewable biogas energy from a local landfill and bleaches fiber without chlorine for their recycled stock, opting for reduced emissions instead of buying carbon credits to reach carbon neutrality. Also a second label which reads: ZEPHYR NARROW LAID – WHITE.
"Our house paper stock is called Zephyr Antique Laid, a paper specially milled for us in Quebec. It is composed of young spruce and pine tree fibres, with little bleach. Of particular importance is the grain. Each piece of paper has grain going in a certain direction (and each piece has a rough ('wire') side and a smooth ('felt') side [)]. *Our paper is cut with the grain going in the proper direction. This ensures that, among other things, a book opens and closes properly* [*Stan Bevington,* A Magical Mystery Tour: Inside the Coach House Press, *p8*]."



23 **WERNER BUNZ | Schrift Bilder Graphik Skulpturen | Ausstellung im Klingspor-Museum | 8.9.–31.10.1979**
Sheet; 823 × 437 mm. Poster offset black on cream stock, for an exhibition of graphic typeface 'sculptures' in the Klingspor Museum, Offenbach am Main, Germany. Focusing on typography and the art of the book, the museum – named after Karl Klingspor, proprietor of the Klingspor Type Foundry in Offenbach – features "the work of famous type designers like Rudolf Koch, Otto Eckmann, Peter Behrens, Walter Tiemann, Rudo Spemann, Imre Reiner, Hans Bohn, Karlgeorg Hœfer, Ernst Schneidler, Werner Bunz and Georg Trump". Visual and mail-artist Werner Bunz (1926–2009) also issued books of his graphic typography.
EX LIBRIS *Glenn Goluska.* NOT DEPICTED.




Serendipity Books

Peter B. Howard 1790 Shattuck Avenue Berkeley, California 94709 Phone (415) 841-7635

15 JANUARY 1974

NICKY DRUMBOLIS
REID'S BOOKS
329 YONGE ST
TORONTO, ONTARIO
CANADA

DEAR NICKY DRUMBOLIS:

THANK YOU FOR YOUR INQUIRY. THE PROBLEMS OF ACCOUNTING, IN CASH, AT FREQUENT INTERVALS TO OUR PUBLISHERS HAVE COMPELLED US TO ADOPT CERTAIN POLICIES WHICH, WE REALIZE, ARE NOT PARTICULARLY HELPFUL TO BOOKSTORES. NAMELY: "NET 30 DAYS" AND "NO RETURNS EXCEPT IN CASE OF WRONG OR DAMAGED SHIPMENT".

WE OFFER A SLIDING DISCOUNT (DETAILS ON ENCLOSED CARD). WITH A REFERENCE FROM SOMEONE WHO ALREADY HAS AN ACCOUNT WITH US, WE WILL OFFER CREDIT UP TO $50.00 ON YOUR FIRST ORDER. THEREAFTER, IF YOU ARE CONSISTENT IN PAYING PROMPTLY, YOUR CREDIT CEILING IS ENTIRELY UP TO YOU.

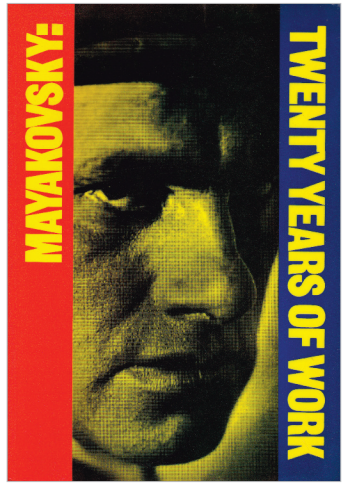
WE SHIP PARCELS VIA BOOK POST, POST PAID, AND CHARGE THE POST BACK TO YOU ON THE INVOICE. WE DO NOT INSURE PARCELS UNLESS WE ARE REQUESTED TO DO SO, BECAUSE WE WRAP BOOKS VERY CAREFULLY AND, AS YET, HAVE NEVER LOST A PARCEL IN THE MAILS.

PLEASE WRITE AGAIN, IF YOU'D LIKE FURTHER INFORMATION.

YOURS,
JANETTA JONES, SECTY

modern first editions & poetry little magazines

24 SMALL PRESS DISTRIBUTION INC / 1980–81 [cover]
[12pp] catalogue stitched in self-covers; 278 × 215 mm. Designed by David Bullen for the pioneering North American smallpress distributor at 1784 Shattuck Avenue, Berkeley California 94709. A visionary non-profit undertaking (initially dubbed Serendipity Book Distribution at 1790 Shattuck), SPD was founded in 1969 by Peter B. Howard, proprietor of Serendipity Books (the premier antiquarian literary shop in North America), to represent independently-published (though not self-published) literature, both nationally and internationally. The name was changed to Small Press Distribution in the late 70s, about the time Coach House Press became affiliated. The present list of New Titles (alphabetized by author) includes eight Coach House offerings: *Fiction of Contemporary Canada* edited by George Bowering (1980); *Terrific at Both Ends* by Victor Coleman (1978); *Alter Sublime* by Christopher Dewdney (1980); *Mrs Dukes' Million* by Wyndham Lewis (1977); *What Matters* by Daphne Marlatt (1980); *Journal* by bpNichol (1978); *Three Essays* on Creeley by Warren Tallman (1973); and *Future Preconditional* by Douglas Woolf (1978).
STICKER REAR ADDRESSED *"Clifford James, Coach House Press | 401 (rear) Huron St | Toronto Ont M5S 2G5 | Canada" with metered label dated 8 June 1981. Clifford ran the warehouse at Coach House during the 70s into the mid-80s. Three earlier catalogues in hand (spring/summer 1973, spring/summer 1974, and 1975, from which I ordered stock for Reid's Books at 329, and Olympia Books at 587 Yonge Street, Toronto from 1973–6) include no Canadian titles.*
MINUTES OF THE MEETING 23 APRIL 1985 *"[item] 10. The attached copy of architects plans shows the front of the new house that Cathy [Forgey] and I [Clifford James] are having built. There will be no demolition party, but one hell of a bash when the house is habitable. (September is likely)."*



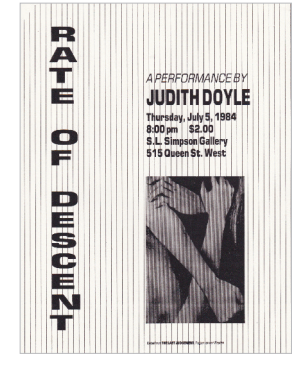
25 MAYAKOVSKY: | TWENTY YEARS OF WORK | AN EXHIBITION | FROM THE STATE | MUSEUM OF LITERATURE | MOSCOW | EDITED BY DAVID ELLIOTT | DESIGNED BY DAVID KING | ... | MUSEUM OF MODERN ART | OXFORD
104pp sewn in 12 gatherings glued in photographic card covers; 298 × 210 × 7 mm. An arresting catalogue including numerous posters and photographs, offset in colour throughout. An exhibition organized originally by Mayakovsky months before his suicide (14 April 1930) "not [as] a jubilee, [but] an account rendered of my work". Published late 1981.
COLOPHON "Published by the Museum of Modern | Art, Oxford, to coincide with the ex- | hibition 'Vladimir Mayakovsky – | Twenty Years of Work', shown at The | Fruit Market Gallery, Edinburgh, | 16.1.82 – 24.2.82; Museum of Modern | Art, Oxford, 6.3.82 – 2.5.82; Graves Art | Gallery, Sheffield, 12.5.82 – 20.6.82; | Riverside Studios, London, 30.6.82 – | 8.8.82. | Printed by Shadowdean Ltd, London. ISBN 0 905836 26 X".
Includes a photo from the leaflet advertising A Slap in the Face of Public Taste *(1912), p15; and the poster for Mayakovsky's lecture 'My Discovery of America' (December 1928), p71.*

26 **[Brooklyn Bridge postcard]**
Card; 104 × 149 mm. Colour postcard of the bridge from the Brooklyn side of the river (showing the twin towers); produced by Kina in Milan, Italy for the Manhattan Post Card Company Inc, 71-03 80th Street, Glendale New York 11385 (Apple Print number AP340). Dating from the early 80s the card roughly coincides with the centenary of the bridge.

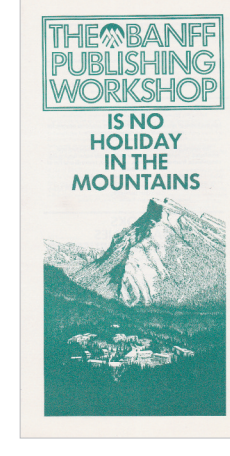
TEXT "The Brooklyn Bridge was the first to span the East River to Brooklyn, and was opened to traffic in 1883 with a one-penny toll." EX LIBRIS *Glenn Goluska.*

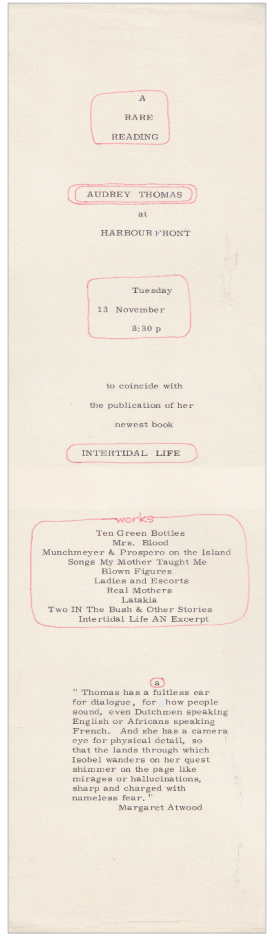
27 **SUE COE | ART AND | POLITICS**
Leaf; 279 × 216 mm. Flier for an appearance by the New York artist (expat), Sunday 27 May 1984 at The Rivoli, 334 Queen West (sponsored by YYZ gallery). The appearance coincided with a relatively early exhibition of her work at the S. L. Simpson Gallery, 515 Queen West (26 May through 30 June 1984).
Coe's first book (with Holly Metz), How to Commit Suicide in South Africa, *had only recently been published by François Mouly and Art Spiegelman (1983: Raw Books & Graphics). The Simpson Gallery was across the street, Sandy renting a parking space from me behind the shop. She also had Glenn produce her wedding reception invite (on seeing his exhibition at the shop). Coincidentally, I was the initial distributor of Raw Magazine in Canada, representing the first five issues, and first One-Shot (by Gary Panter – Sue's being number two in the series of six).*

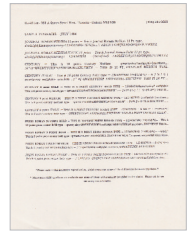
28 **RATE OF DESCENT | A PERFORMANCE BY | JUDITH DOYLE**
Leaf; 279 × 216 mm. Flier for an event at the S. L. Simpson Gallery, 515 Queen West, Thursday 5 July 1984.
Cofounder of Rumour Publications with Fred Gaysek (1978) – publishers of one of Kathy Acker's earliest trade titles, Kathy Goes to Haiti *(March 1979) – pioneering multi-media artist and filmmaker Judith Doyle remains preeminent on the Toronto experimental scene (currently on faculty at the Ontario College of Art & Design).*
"In 1983, I did a performance at YYZ called Rate of Descent *(45 minutes, 1983) where I read my text with a framework of scrims, projections and some prerecorded audio. The text weaves a personal history with the story of fourteenth century Flemish painter Rogier van der Weyden. Details from van der Weyden's paintings and text are projected onto semi-transparent scrims so that the images bleed backward into the space. The performance is a reading, recorded and live, with some minimal sonics, to which the slides are cued. In claiming history, a tentative relation is established between myself and van der Weyden, on formal, temporal, subjective and theoretical levels. It was initially run at the Theatre Centre, commissioned by Buddies director Sky Gilbert, then taken into the Power Plant, and artist-run centres including YYZ and the Funnel. It was about a total broken-heartedness. There's a sense of desire accompanied by a loss of speech, a couple that want to speak to each other only they can't* ['*Thinking Pictures: An Interview with Judith Doyle*' *by Michael Hoolboom, July 2012*]."

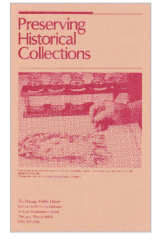


29 **THE BANFF | PUBLISHING | WORKSHOP | IS NO | HOLIDAY | IN THE | MOUNTAINS [cover]**
[6pp] gatefold leaflet; 280 × 433 mm (sheet); 280 × 145 mm (folded). A prospectus of course outlines for the fourth annual series of workshops, designed at Dreadnaught and offset green on off-white stock, as an insert for the February 1984 issue of Quill & Quire.
Scheduled 13–24 August 1984, the 'Books' workshop boasted 18 faculty, while 'Magazines' (3–14 September) had 14. 'Computers in Publishing' (27–31 August) however, had just two: Yuri Rubinsky and Stan Bevington – very shortly cofounders (with David Slocombe) of SoftQuad, established the same year (though not yet acknowledged in their descriptions). Historically, this was the year Apple launched the Macintosh – the first affordable personal computer with integral graphical-user-interface. Founder (1981) & Director of the programme was Yuri Rubinsky (1952–96), with Dreadnaught Press pilot Robert MacDonald, Associate Director. Two years later they would collaborate on a short-lived satirical news magazine entitled Yorker (1986), with Robert, Publisher and Creative Director, and Yuri,









Editor (under the pseudonym Malcolm MacRury). Rounding out the brood of Huron Street printers & publishers, the Workshop Coordinator in Banff was author Holley Ballard (1943–2015), soon to become Mrs Rubinsky (1984). Invited by Robert, Glenn (yet another Huron denizen) would teach 'Design for Publishing' at three future annual sessions of the Publishing Workshop (1987–9).

ACKNOWLEDGEMENTS *"The Banff Publishing Workshop gratefully | acknowledges the participation of the fol- | lowing corporations in providing equipment and demonstrations: | apple computer inc. | 3M | Some textbooks have been generously pro- | vided by Prentice-Hall Canada and Friesen | Printers."*

"Last winter, the Banff Publishing Workshop announced that it had moved its Ontario-based courses to the School of Continuing Studies at the University of Toronto, where the programs will be jointly administered by the two bodies. As well as offering week-long courses in magazine and book editing, the Toronto Publishing Workshop will conduct a hands-on session in design for publishing (May 12 to 18), concentrating on the design and production of publications and related promotional materials. The deadline for applications was February 1989. Further admissions will be made according to availability. For more information, contact: Elizabeth Wilson, The Toronto Publishing Workshop, 696 Yonge Street Suite 606, Toronto, M4Y 2A7 (416-924-1143)." – Applied Arts Quarterly 13 (4:1 spring 1989), p10.

30 **SAMPLE TYPEFACES – JULY 1984**

Sheet; 278 × 216 mm. Photocopied IBM specimen sheet displaying three faces in several different fonts. Issued 12 July 1984 by David Lee (960A Queen Street West), crack jazz bassist with the Bill Smith Trio, and soon-to-be proprietor of blewointment press (with mate Maureen Cochrane).

The advent of personal computer typesetting would unleash a flood of cheap alternatives threatening the livelihood and superiority of experienced compositors. David was type savvy but many of those who followed him during those early years, had a hard time resisting dingbats.

31 **A | RARE | READING | AUDREY THOMAS | at | HARBOURFRONT | Tuesday | 13 November [1984] | 8:30 p | to coincide with | the publication of her | newest book | INTERTIDAL LIFE**

Sheet; 472 × 117 mm. Mockup for a poster, typewritten on cream Zephyr Laid with hand-drawn cartouche borders and a handwritten heading in red ink. Published by Stoddart late 1984, the book was preceded by the Lazara Publications pamphlet, *Intertidal Life: An Excerpt,* produced by Penny Goldsmith for the Women and Words Conference in Vancouver, 30 June 1983. Includes a 12-line note on Thomas by Margaret Atwood, and a list of ten books by her.

EX LIBRIS *Glenn Goluska (with tape-marks rear). Apparently produced by someone at Coach House (judging from the paper), possibly Diane Martin or Gil Adamson.*

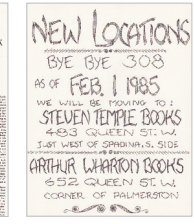
32 **Preserving | Historical | Collections**

Landscape broadsheet folded twice to produce a gatefold leaflet; 226 × 138 mm (folded). Produced for the Special Collections Division of The Chicago Public Library 78 East Washington Street, Chicago 60602, sometime during the tenure of the city's first African-American mayor, Harold Washington (29 April 1983 – 25 November 1987). Offset cherry-red on tan stock.

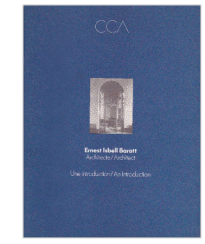
EX LIBRIS *Glenn Goluska.*

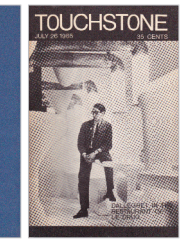
33 **'The Art of the Small-Press Book' | By Anita Shreve**
Four leaves printed recto, stapled upper left; 279 × 215 mm. Photocopied article from Town & Country (January 1985), foliated 149–51 & [?]. Focused on the fine press, the article features a photo of Harry Duncan of Abbatoir Editions (and formerly Cummington Press) as station-stop on its tour from Kelmscott through the Grabhorns, Arion, Perishable, Lime Kiln, Janus, Plain Wrapper, Red Ozier and Overbrook presses. "One of the most daunting aspects of the private printing business is the high cost of paper. Walter Hamady of the Perishable Press in Mt Horeb, Wisconsin, solved the problem by opening the Shadwell Paper Mill."
EX LIBRIS *Glenn Goluska.*

34 **NEW LOCATION | BYE BYE 308 | AS OF FEB. 1 1985 | WE WILL BE MOVING TO: | … | ARTHUR WHARTON BOOKS | 652 QUEEN ST. W. | CORNER OF PALMERSTON**
Leaf; 279 × 215 mm. Hand-drawn flier photocopied on white bond.



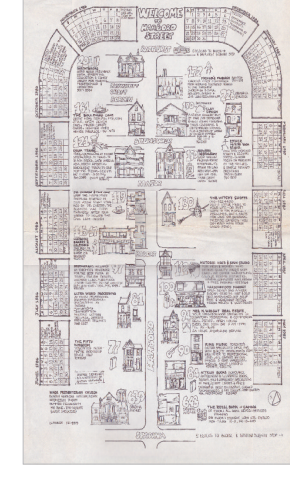
35 **Ernest Isbell Barott | Architecte / Architect | Une introduction / An Introduction | Susan Wagg | 5 juin – 6 septembre 1985 / June 5 – September 6, 1985 | Centre Canadien d'Architecture / Canadian Centre for Architecture | Montréal**
[56pp]: [ii], 54 (last leaf blank); stitched in photographic card covers; 279 × 218 mm. Bilingual catalogue with Foreword by Phyllis Lambert, for an exhibition held 5 June through 6 September 1985.
COPYRIGHT PAGE "Credits | Photography Alain Laforest | Design Francois [*sic*] Dallegret | Layout Bassardt Design Ltée | French Translation André Bernier | … | ISBN 0-920785-00-X". *On Paper,* p8.
According to both the Standard Book Number and its listing in On Paper, *this appears to have been the earliest* CCA *exhibition catalogue. Prior to his inspiring work at Le Ronde (and the infamous Expo 67 Super Party), François Dallegret was known for his farout designs of the legendary Montréal pharmacy-restaurant-discotheque-gallery* Le Drug *(1965–7) and his series of astrological autos. Arriving from France in 1964 he set up a gallery in a building on Bonsecours Street owned by Phyllis, who soon became a major client. That Glenn had long been a fan of Dallegret, added frisson to his succession as her designer.*

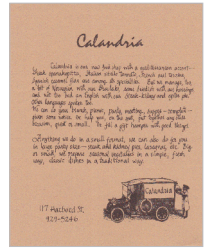




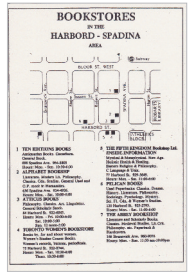
36 **[Abbey Newsletter: Bookbinding and Conservation excerpt]**
Five leaves printed recto, stapled upper left; 279 × 216 mm. Photocopied portion of Newsletter 9:6 (November 1985), foliated 94–8; focusing on 'paper'. Edited and published by Ellen McCrady from (though not part of) Brigham Young University Library, Provo Utah 84602. Previously the proprietor of the Academy Book Bindery in Dexter Michigan, from which she took the name for her Newsletter (ABBey). EX LIBRIS *Glenn Goluska.*

37 **WELCOME | TO | HARBORD | STREET**
Sheet; 518 × 362 mm. Calendar poster of Harbord Village for June 1986 through May 1987, designed and illustrated by Uxbridge artist and educator, Anees Vakharia; offset black on off-white stock for local businesses. Extending west four blocks along Harbord from Spadina to Bathurst, the Village was Glenn's neighbourhood for all but two of his post-graduate years in Toronto (1974–90).
EX LIBRIS *Glenn Goluska. The Stable at 105 (rear) Major is situated off the poster to the left of the iconic Harbord Bakery at 115; while the first Canadian location of imprimerie dromadaire at 46 Harbord, is roughly the same distance from the bottom (half a block).*



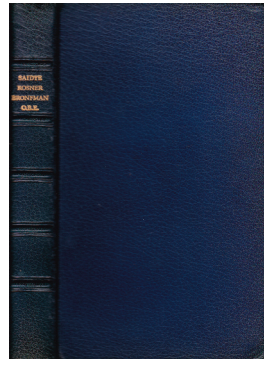


38 **Calandria**
Leaflet; 215 × 177 mm. Promotional menu for the new gourmet outlet of the Harbord Bakery (late 80s); offset brown calligraphy on camel-coloured stock.
Just around the corner from the Stable (at 117 Harbord) it presented a handy alternative to cooking for recent bachelor Glenn after a long day filing and fitting slugs.

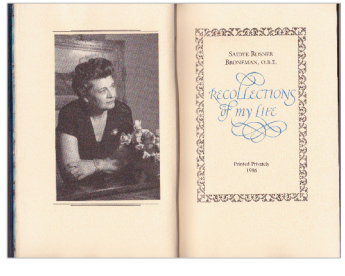


39 BOOKSTORES | IN THE | HARBORD – SPADINA | AREA
Leaf; 216 × 140 mm. Promotional flier photocopied on bond, listing seven neighbourhood bookstores (two selling new books, five used) with a map of the area.

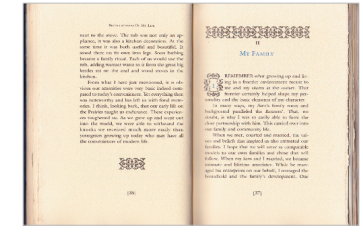
40 CENTRE INTERNATIONAL | D'ART CONTEMPORAIN | DE MONTRÉAL | CIAC | LUMIÈRES: | PERCEPTION-PROJECTION | **1 août – 2 novembre 1986**
Sheet folded four time to form a five-panel brochure; 216 × 444 mm. Bilingual brochure (with map verso) offset in colour on coated stock for the Light: Perception-Projection exhibition, "an international event on the theme of light", featured in The 100 Days of Contemporary Art-Montréal 86 (1 August – 2 November 1986).
EX LIBRIS *Glenn Goluska.*

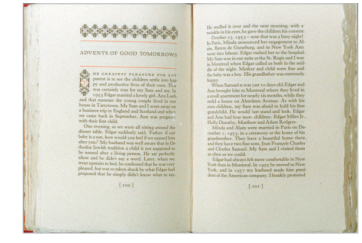


41 SAIDYE ROSNER | BRONFMAN, O.B.E. | **Recollections | of my Life | Printed Privately | 1986**
164pp mouldmade stock (last four leaves blank) with a photographic gathering on Mohawk Superfine included in the pagination (pp53–76); sewn in ten gatherings handbound with marbled endleaves in gilt-stamped navy morocco with five raised bands and gold silk marker; 231 × 145 × 28 mm. The terminal leaves are glued down to the endleaves; with tipped frontis plate by Aline Gubbay. Title and chapter titles are printed blue (matching the blue of the endleaves). While the memoir is larded with reminiscences of "my Sam", the earlier book is never mentioned, although the author includes a section in the Epilogue (comprising a five page Curriculum Vitæ primarily devoted to her patronage, distinctions and memberships), adding a list of addresses "where love flourished". Inscribed "Saidye Bronfman | With best wishes | Dec 9th | 1986" on second blank (the identical presentation having been mistakenly inscribed first on the second-last blank, inverted).
COLOPHON "This limited edition of Recollections of my Life | has been designed by Martin Dufour, Montreal, | and typeset by Typographie MGM Inc., Mon- | treal, using the Galliard typeface. | Thirty-five copies have been printed by Pierre | Des Marais Inc., Montreal, on Umbria acid-free | 100% cotton paper made by Cartiere Miliani | Fabriano of Italy. The 25 duotone illustrations | were printed on acid-free Mohawk Superfine, | made by Mohawk Paper Mills of Cohoes, N.Y. | This edition has been handbound by Pierre | Ouvrard of St-Paul-de-l'Île-aux-Noix, Québec, | using acid-free full blue Chieftain leather and | marble end papers made by Michèle Simard of | Montréal."
No involvement by Glenn, though the typographer made every effort to appropriate the design of My Sam, *whole cloth (borders, ornaments and all). An ostentatious example of the invisibility of refinement, with conspicuous errors in composition and imposition resulting in an 'inconspicuously' inferior knockoff lacking elegance and finish (unspaced capitals in place of smallcaps, a complete ignorance of ligatures, initial caps repeatedly out of register, incongruous running heads, letter-spaced justification, dot leaders, garish indents, the works..). Acknowledgements to Lea Reinblatt for recording, editing and coordinating the project, David Weiss for editorial assistance and Mel*

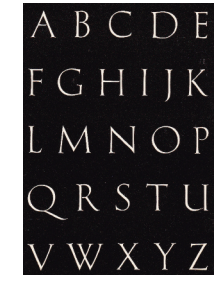


Solman for word processing, presumably distinguish a few of Glenn's cost-saving stand-ins. Designer Martin Dufour maintains a studio in Montreal devoted to letterpress, yet while there was also an issue of 500 copies on Mohawk Superfine (dressed in light blue cloth quarter-bound in gilt-stamped dark blue cloth), both issues appear offset. Regardless of who was responsible for these effects (both in prepress and at press) the illustration serves to highlight a problem confronting designers like Glenn who also happen to be congenitally sensitive to typographic refinement: not only the client, but other book designers (and remarkably some typographers) appear oblivious to the quality of work subsumed in the cost. Only a philistine concerned primarily with expense, might value a shoddily-composed offset production on mouldmade paper in untooled leather, as highly as a handprinted volume of impeccable design and execution on handmade stock in a tooled leather binding. Glenn offered so much more to his clients than many could recognize or appreciate, resulting in a categorical devaluation of his uncommon attention to detail, from the need to meet industry rates (an industry, in effect, compromised on inferior results). The fact that his design of My Sam *(1982) was appropriated without acknowledgement, and that the expansive mæcenas omitted all mention of the antecedent volume from the appended* CV *(despite recycling some of its text), sustains the suspicion that Glenn's services likely seemed unduly exorbitant to her. Yet his art, in this comparison, puts "paid" to her return on parsimony.* NOTE *the adjoining spread from* My Sam *is appended for comparison.*

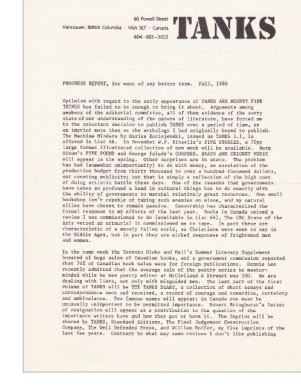




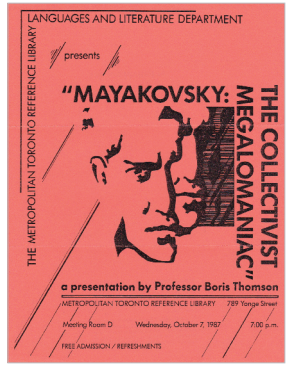
42 **NEW YORK | TYPE DIRECTORS | CLUB 1986 | TRAVELLING SHOW 32**
Sheet; 506 × 328 mm. Untrimmed press-sheet for an exhibition poster offset turquoise, yellow and mauve on coated cardstock (with cropmarks). NOT DEPICTED.
TEXT "Now displayed in the | Gallery on the 4th floor | at Cooper & Beatty, | Limited | 401 Wellington Street West | 9:00–9:00 | from May 4 | to May 29, 1987 | This display | of outstanding creative | typography, | calligraphy and letterforms | is the best 200 | of over 4,000 entries | in annual competition, | the only international | typographic design contest | in the world | today."

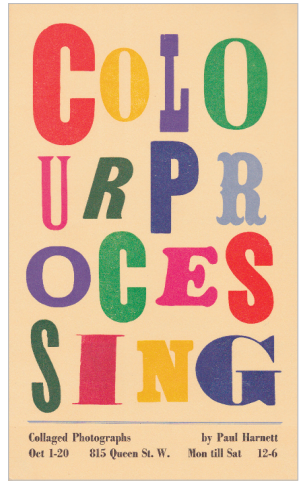


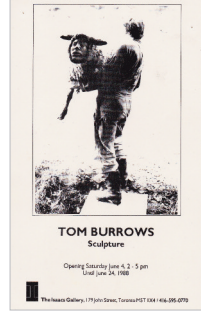
43 **PISAN CANTO | A new typeface by Mark Critoph | Art Director: Ken Rodmell | 1986**
Card; 148 × 105 mm. Postcard offset black on white cardstock in an undisclosed edition of 500 copies, summer 1986. Based on Warren Chappell's Trajanus, the face was never produced.
COLOPHON "MARK CRITOPH AOCA 85 WILSON PARK ROAD, TORONTO M6K 3B6".
Currently a professor of graphic arts at George Brown College in Toronto, Mark mastered in typography at the Ontario College of Art and Design.



44 **PROGRESS REPORT, for want of any better term. Fall, 1986**
[2pp] leaf; 279 × 216 mm. Offset on off-white TANKS letterhead for William Hoffer, 60 Powell Street, Vancouver V6A 1E7. Altering the decision to issue TANKS as an anthology (following "arguments among members of the editorial committee"). Publication of *The Machine Minders* by Marius Kociejewski (fall 1986: TANKS 1:1) begins the series which includes (to date) *Five Stories* by W.P. Kinsella (November 1986), *Five Poems* by Norm Sibum (spring 1987) and *Corpses, Brats and Cricket Music* by George Faludy (spring 1987). "Other surprises are in store." With reference to "the collapse of the editorial board", Hoffer mentions the letter of resignation by Robert Bringhurst.







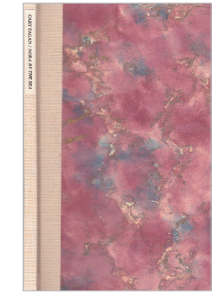
45 **Society of / Société | Graphic Designers / des Graphistes | of Canada / du Canada | Ontario Chapter / Chapitre de l'Ontario | NOTICE | OF | ANNUAL | GENERAL | MEETING**
Folio leaflet; 428 × 278 mm. Illustrated programme agenda (comprising the winter 1987 issue of the Ontario Chapter SCAN Newsletter) typeset at Linotext, offset red and black on 200 (M) Baskerville Matte at Gilchrist-Wright in an undisclosed edition of 800 copies, February 1987. The meeting was held Wednesday 25 February 1987 at the Arts & Letters Club, 14 Elm Street, Toronto. With a "Message to Members" by Acting President Tiit Telmet, the annual report and an account of shows and exhibitions of the preceding year. NOT DEPICTED.

46 **THE METROPOLITAN TORONTO REFERENCE LIBRARY | LANGUAGES AND LITERATURE DEPARTMENT | presents | "MAYAKOVSKY: | THE COLLECTIVIST | MEGALOMANIAC" | a presentation by Professor Boris Thomson**
Leaf; 278 × 215 mm. An open talk by the author of *The Premature Revolution: Russian Literature and Society 1917–1946* (1972) and professor of Slavic Languages & Literatures at the University of Toronto (not only Glenn's alma mater, but the department which awarded his degree), Wednesday 7 October 1987, at 789 Yonge Street (where Anne Goluska worked).
Their production of Mayakovsky's Brooklyn Bridge *was launched two years earlier, 30 November 1985.*

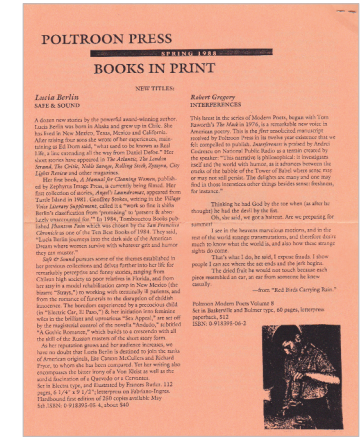
47 **COLO | URPR | OCES | SING | Collaged Photographs by Paul Harnett | Oct 1–20 815 Queen St. W. Mon till Sat 12–6**
Sheet; 329 × 181 mm. Mid-80s exhibition poster set in a variety of woodtype and Bodoni Condensed, hand-printed nine colours on cream cardstock at Coach House Press. A relatively early exhibition by British punk photographer Paul Harnett mounted upstairs over what was or would soon become Marcus and Michael O'Hara's legendary Squeeze Club.
Harnett began shooting in 1976 while the Squeeze Club occupied 817 Queen West from 1985–95. With tape marks rear from being posted at Glenn's. Some years later, Glenn hosted a rooftop party at The Stable for Rhonwyn Hayes, Jeanette and Daphne (three spirited young Irish Síles employed for the summer in the Coach House bindery) followed by burritos at The Hacienda and pool and pie at The Squeeze Club, Monday 17 September 1990.

48 **TOM BURROWS | Sculpture**
Card; 207 × 128 mm. Illustrated exhibition notice offset black on semi-coated white cardstock at Coach House Press. Issued from The Isaacs Gallery, 179 John Street, Toronto M5T 1X4, for the show running 4–24 June 1988 (closing two days before Glenn's 41st birthday).
One of Canada's more intractable originals, the irrepressible Tom Burrows and his radiant mate Kate (Van Dusen) periodically hosted Glenn in their nest on Hornby Island BC (designed and built by Tom), a refuge that made him seriously consider moving west around this time. His affection for Tom and Kate made Glenn glow. Addressed verso (in Kate's hand): "Nick Drumbolis | Letters Bookstore | 452 Queen St. W. | Toronto Ont" postmarked 31 May 1988.

49 **NORA BY THE SEA | CARY FAGAN | SHAW STREET PRESS | TORONTO**
32pp sewn in two gatherings bound with wine Canson endleaves in raw buckram backed marbled-paper boards with printed spine label; 218 × 141 × 8 mm.
COPYRIGHT PAGE "Shaw Street Press | 684 Shaw Street | Toronto, Ontario, M6G 3L7 | … | ISBN 0-920901-04-2 (bound) | ISBN 0-920901-02-2 (pbk.)".
COLOPHON "This first edition of *Nora by the Sea* has been published by | Shaw Street Press in the fall of 1988. | Typeset and printed by The Coach House Press, Toronto. | The type is Linotron 101 Esprit. | Hand-sewn by Joanne Schwartz and Cary Fagan. | The edition is limited to 150 signed and numbered copies, | the first 25 of which are casebound by Cary Fagan. | This is copy number | [12 in black ink] | [signed in black ink]".
Enclosing two prospectuses for the two issues (in the publisher's stamped envelope), listing the paperback at $15 and hardcover at $40. As with their earlier books, one of the prospectuses is expertly typeset and printed, the other typed and likely photocopied. Second-last of four titles appearing under their imprint (the earlier two produced by Glenn). A laid-in note dates my prepayment of another copy to 4 November 1988. After Joanne and Cary split, he began issuing hors commerce editions under the Flying Man imprint. Both are award-winning children's authors.

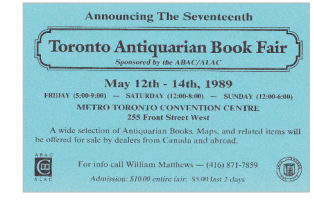


50 **POLTROON PRESS | SPRING 1988 | BOOKS IN PRINT**
Two leaves [4pp] stapled upper left; 278 × 216 mm. Photocopied on orange stock, with return address of the distributor, Anacapa Books, 3090 Claremont Avenue, Berkeley CA 94705.
In the summer of 1989 (shortly after I'd moved shop to 77 Florence Street) Glenn brought Alastair Johnson by for a visit. He was in town, in part, indulging his interest in Portuguese religious lawn and porch ornaments. Florence Street being smack in the heart of little Portugal, afforded an ideal opportunity to get to know Glenn's Bay-area doppelganger (and receive this list of his publications) as we traipsed the lanes and lawns of inner Parkdale (or as some see it, outer Azores). During an earlier visit (April 1988) Alastair snapped the iconic shot of Glenn leaving the Stable, featured in the 'Printers & Other Devils' section of his & Frances Butler's website (poltroonpress.com).

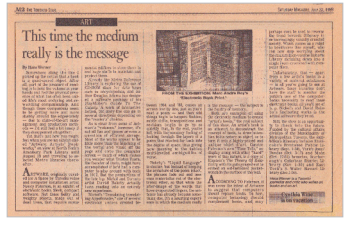


51 **Announcing The Seventeenth | Toronto Antiquarian Book Fair | May 12th – 14th, 1989**
Leaf, offset on blue card; 101 × 153 mm. Apparently not designed by or typeset by Glenn, however among the ephemera he discarded on moving to Montreal.
Glenn had designed and printed the poster for the Fair which was held Friday through Sunday in the Metro Toronto Convention Centre at 255 Front Street West.

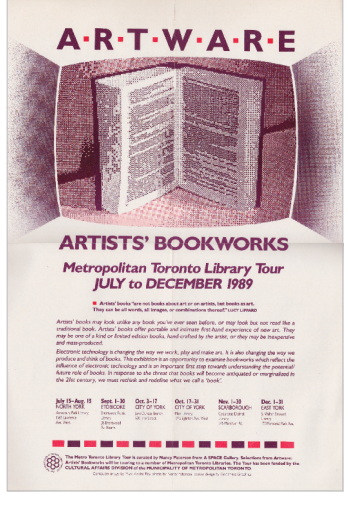
52 **Society | of typographic | Arts | The Type Case Inc. | cordially invites you to | a preview presentation of the | STA 100 SHOW**
Sheet; 433 × 304 mm. Exhibition poster offset metallic green and navy blue on white coated stock by Rob Willson. NOT DEPICTED.
TEXT "An exhibition of excellence | in graphic design. | 6 pm to 10 pm, | Tuesday, 30 May 1989, | at the Berthold Type Centre, | 260 King Street East, Toronto. | (The show will continue at the | Type Centre until 27 June 1989.)"
COLOPHON "Typography by The Type Case Inc. | in the Berthold Exklusiv | Imago and Comenius Antiqua families. | Design by Dennis Mason, MGDC | Lithography by C.J. Graphics Inc. | on Vintage Velvet 100 lb. Text, | available from Select Papers."



53 **'The French Touch' | … | By Christopher Petkanas**
Two loose leaves, formerly stapled upper left; 275 × 229 mm. Photocopied portion of an article from HG (July 1989), foliated 157/8; mainly focusing on Bookbinding (and the work of rebel bookbinder, Jean de Gonet).
EX LIBRIS *Glenn Goluska.*

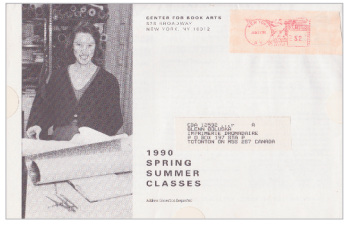


54 **'This time the medium | really is the message' | By Hans Werner**
Clipping; 187 × 298 mm. An article on 'Artware: Artists' Bookworks', an exhibition of electronic books initially curated for A Space by Nancy Paterson, at Amesbury Public Library in North York (the first stop of a six-library tour); from The Toronto Star Saturday Magazine, p. M2 (22 July 1989). Focusing in part on bpNichol: "the productions of the late b.p. Nichol and Toronto artists David Rokeby actually turn reading into an entirely new experience. Nichol's 'Translating translating Appollonaire,' [*sic*] one of several electronic verses created between 1984 and '88, comes on screen line by line, just as you'd read a poem – and then odd things begin to happen."
EX LIBRIS *Glenn Goluska. At the time, Glenn was conflicted over whether to proceed with or abandon bp's* Poems from the Latin of Catullus.



55 **A • R • T • W • A • R • E | ARTISTS' BOOKWORKS | Metropolitan Toronto Library Tour | JULY to DECEMBER 1989**
Poster; 431 × 305 mm. Offset red and brown on coated paper; issued folded in quarters. A travelling exhibition curated by Nancy Paterson for A Space Gallery, installed successively in six public libraries from 15 July through 31 December. An early attempt to address the influence of electronic media on the book, just months after the WorldWideWeb was initially proposed (12 March 1989).
COLOPHON "Computer image by Marc Andre Roy, photo by Nancy Paterson, poster design by Goodness Graphics."
Thirty years on we persist in mindlessly repeating "doubleyou, doubleyou, doubleyou" (or "triple doubleyou") when it would be so much simpler to just say "v6".

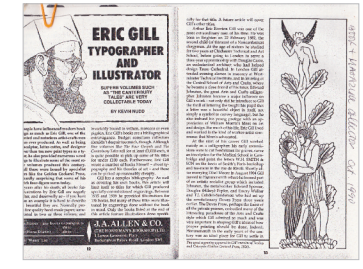
56 **FOKUS | The | contemporary | ARTS | of Germany**
Sheet; 760 × 963 mm. Mammoth marquee poster commercially offset silver, copper and black on semi-gloss stock; anonymously though strikingly designed. "A major festival of theatre, dance, visual arts, design, literature, film and music September 22 to November 30 [1989] | presented by Harbourfront [at The Power Plant] in cooperation with the Gœthe-Insitut". NOT DEPICTED.
The Power Plant at Harbourfront had relocated to a renovated power station on Queen's Quay West, 1 May 1987.
EX LIBRIS *Glenn Goluska. The archive also includes three accompanying cards from the show.*



57 **CENTER FOR | BOOK ARTS | 1990 | SPRING | SUMMER | CLASSES [cover]**
8pp unbound pamphlet; 331 × 255 mm. An illustrated course outline for the Center for Book Arts, 626 Broadway, New York 10012, issued folded; this copy addressed to "GLENN GOLUSKA | IMPRIMERIE DROMADAIRE | P O BOX 197 STA P | TOTONTON [*sic*] ON M5S 2S7 CANADA" (postmarked 23 Jan 90).
One of the 12 photographs features Maria Grandinette (aka P. Honk), irrepressible proprietor of the Monster Mouth Press, marbling paper (p3).

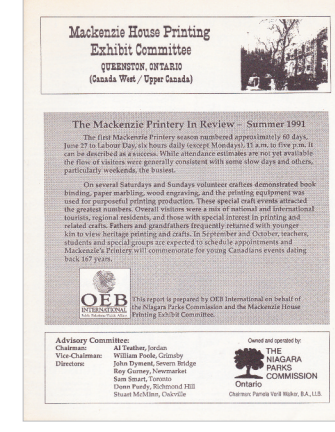
58 **Glenna Munro**
Card; 51 × 105 mm. Proof copy of her business card handprinted black on textured cream cardstock (either side). Trimmed at Coach House, 2 February 1990.

59 **'ERIC GILL | TYPOGRAPHER | AND | ILLUSTRATOR' | ... | BY KEVIN NUDD**
Six loose leaves printed recto, formerly paper-clipped upper left; 217 × 279 mm. Photocopied article in spreads, from The Book & Magazine Collector (October 1990), foliated 12–23. Concludes with 'A Guide to Current Values of First Editions' of the work of Eric Gill.
EX LIBRIS *Glenn Goluska.*

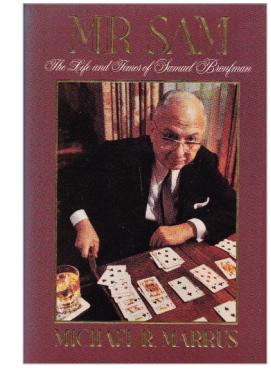


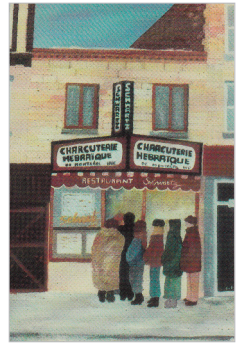
60 **MIXED COMPANY at | Harbourfront | David Fennario's | JOE BEEF | The latest hit from the author of Balconville. | Toronto Premiere • Limited Run | Oct. 29 – Nov. 16**
Sheet; 572 × 298 mm. Poster offset blue-green on white stock at a Union shop, for one of the earliest independent plays of David Wiper (*aka* Fennario), following his retreat from mainstream to community theatre. Produced initially by his Blackrock Community Group in 1991, it features the ghost of barkeep Charles McKiernan as tourguide through his old Pointe St Charles neighbourhood. NOT DEPICTED.
In keeping with the legend of Joe Beef, the poster emphasizes that the Brigantine Room – site of the performance at Harbourfront – would be appropriately "Licensed".

61 **Mackenzie House Printing | Exhibit Committee | QUEENSTON, ONTARIO | (Canada West / Upper Canada) [mast]**
8pp nested and unbound; 279 × 216 mm. A report of the first open season at Mackenzie Printery in Queenston (27 June through 1 September 1991) "prepared by Ontario Editorial Bureau International on behalf of the Niagara Parks Commission and the Mackenzie House Printing Exhibit Committee". The committee was comprised of: Chairman Al Teather of the St Catherines Standard "which supplied much of the old equipment" (residing in Jordan); Vice-Chairman William Poole (Poole Hall Press, Grimsby); and Directors: John Dyment (Saturday Morning Press, Severn Bridge); Roy Gurney (Quaker Press, Newmarket); Sam Smart, typographer (Toronto); Donn Purdy (Fiddlehead Press, Richmond Hill); and Stuart McMinn, printing historian (Oakville); all in Ontario.
Established after two years of planning, at the site where William Lyon Mackenzie printed the first issue of The Colonial Advocate (18 May 1824), the printing museum was the realization of a dream noised about the dinner table at Wayzgoose in Grimsby during the 80s (cf, Donn Purdy's 'Let's Open a Printing Museum!' in the 1992 Wayzgoose Anthology). Includes facsimile excerpts from some two dozen press notices.

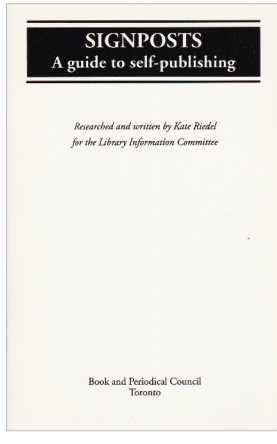


62 **Mr SAM | The Life and Times of | Samuel Bronfman | By | Michael R. Marrus | VIKING**
552pp, gilt-stamped red boards in jacket ($35.00 on flap); 235 × 162 × 44 mm. Published in 1991 by the Penguin Group, 375 Hudson Street, New York, during Glenn's earliest days at the CCA. With several references to *My Sam* (though without mention of Glenn). Also includes an insightful account of the recently-divorced 27-year-old art student Phyllis Lambert assuming control over the construction of Ludwig Mies van der Rohe's Seagram Building (1954–8), 375 Park Avenue, New York (her precocious entry into the realm of architecture, followed by a Master's degree in 1963).



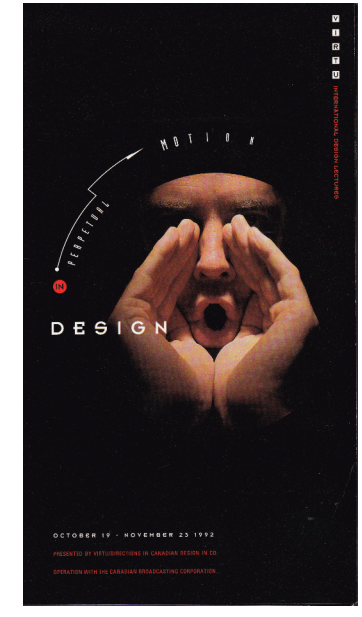


63 **“Chez Schwartz” | Par Claude MONTOYA**
Card; 149 × 99 mm. Colour postcard of a painting by noted Montreal artist Claude Montoya of the famed restaurant two blocks from Glenn’s first apartment in the city. “Publié par l’artiste” as one of a series of eight similar cards featuring paintings of Glenn’s Plateau neighbourhood done in 1991.
Glenn lived at 4124 St-Laurent from September 1990 to September 1992, during the time the paintings were made and cards published. I bought this set when we moved him from St-Laurent to 4290 Berri (7–10 September 1992, despite ‘moving day’ in Montreal traditionally being the first of July). Established the last day of 1928 by Reuben Schwartz, Montreal Hebrew Delicatessen (“Charcuterie Hebraique de Montréal” on its sign and the card) remains a Montreal landmark in its original location, 3895 St-Laurent (owned since 2012 by Céline Dion & Co). The other cards in the series included in the archive: [M10] *“Montréal Pool Room” 1200 St-Laurent;* [M11] *“Les Frites Dorées” 1212 St-Laurent;* [M12] *“Le coiffeur Gerassimo” 2123 St-Laurent;* [M13] *“Au coin de la rue” Gaspé et Laurier;* [M14] *“Fairmount Bagel” 74 Fairmount;* [M15] *“Le dépanneur Maboule”; and* [M16] *“La Binnerie à Concord”.*



64 **SIGNPOSTS | A guide to self-publishing | Researched and written by Kate Riedel | for the Library Information Committee | Book and Periodical Council | Toronto [cover]**
[16pp]: ii, 14; stitched in printed card covers; 212 × 136 mm.
COVER VERSO “© Book and Periodical Council 1992 | … | ISBN 0-9692164-2-4 | … | Printed in Canada by Webcom Limited | Book and Periodical Council | 33 Spadina Road | Toronto, Ontario M5R 2S9”.
Publishing one’s own work has long been dismissed as vanity publishing by the commercially dominated book world (intent on securing the marketplace for profitable work sanctioned by commercial publishers). Resistance to this conceit became concerted in the mid 70s among a number of independent publishers and individuals critically aware that many commercial publishers were largely subsidized through government grants. An independent small press cabal (and ultimately, bookfair) resisted obligatory deposit of their publications at the National Library of Canada, reasoning that deposit copies from the commercial presses were in fact paid for by the government that required their deposit (whereas two copies forwarded to Ottawa from a small handmade edition constituted a disproportionate tax on the unsubsidized publisher). Moreover, a writer with self-published titles in Canada wasn’t eligible for grants, reading fees or awards (such as the Governor General’s Award). The consensus was (and largely remains) that if a work had to be published by its author, it couldn’t possibly be worthy of consideration (or by extension, reading). Those determined to overturn such categorical discrimination, undertook to militantly and exclusively publish their own work, ignoring standard book numbers and UNESCO definitions of “the book” while defying obligatory deposit laws. The independent small press publisher who made every copy of every edition him- or herself (without farming production, like small commercial presses) wanted every copy to count among those who both showed interest and inclination for the work. They couldn’t afford to squander even two copies to a dark corner in some remote library. During the early independent small press bookfairs, the National Library sent a librarian to Toronto for the weekend, squandering untold tax dollars to ‘shake down’ publishers for those two delinquent copies, aware that few of us intended to abide by the law (Cliff Kennedy, ‘Canada’s Literary Police Visit the T.O. Small Press Fair’ in Drift). A circular published for the spring 87 fair advised exhibitors to resist deposit, sending, in place of their publications, stacks of postal junkmail stamped with creative imprints, for dutiful

cataloguing by the tireless keepers of our insight and inspiration (arthur cravan, The Underground Is Over, *22 May 1987). Eventually it was decided in Ottawa that the National Library Act of Canada addressing obligatory deposit (1952) would need revision, and after many months of 'consultation' with small and fine press publishers, John Stegenga (Chief of the Canadiana Acquisitions Division and Legal Deposit Office at the National Library of Canada, 395 Wellington Street, Ottawa K1A 0N4), unveiled the anticipated changes, led by an increase in fines from $150 to $2000, for failure to comply. However the amended National Deposit Book Regulations (25 April 1995) governing editions limited to 100 copies or fewer, reduced obligatory deposit to a single copy (and none for artists' multiples, or editions under four), with the category reducing deposit to a single copy for books priced $50 or more, eliminated (save for fine press books). Despite his inclusion in that exempted category, Glenn was constitutionally aligned with the self-publishers of the independent press movement, given that much of his output involved his own translations (and like so many self-published authors, his abilities and insights as a poet and translator were categorically demeaned by those controlling cultural credibility in Canada). Widely celebrated as a typographer, visionary designer and superlative printer, Glenn remains even yet, largely unacknowledged for his far-from-inconsiderable creative contributions to literature in Canada as a writer.*



65 **DESIGN | IN | PERPETUAL | MOTION | OCTOBER 19 – NOVEMBER 23 1992 | PRESENTED BY VIRTU / DIRECTIONS IN CANADIAN DESIGN IN CO- | OPERATION WITH THE CANADIAN BROADCASTING CORPORATION [cover]**

Sheet folded twice to form a gatefold leaflet; 273 × 152 mm. Designed by Joseph Gault & Associates, colour offset on coated white stock. Prospectus for "a series of six [Monday] evening lectures investigating high calibre multi-disciplinary design" featuring: Lisa Krohn from New York (19 October); Kiko Mozuna from Japan (26 October); Robert Nakata from Toronto (2 November); Antoine Predoc from Albuquerque (9 November); Rudy Vanderlans from Holland (16 November); and Eric Owen Moss from Los Angeles (23 November).

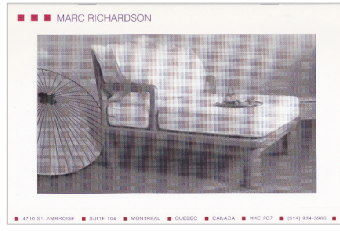
Founded in 1985 by Esther Shipman "in response to the need for an independent support structure for design in Canada. The VIRTU mandate is to provide a forum for the exposure and discussion of new work and the elevation of critical standards in Canada and Canadian design abroad. VIRTU develops and presents ongoing design events programming nationally and internationally." There were six such series in all, presenting a total of 34 lectures; this series hosted at CBC Broadcast Centre, 250 Front Street West. Also the creator of Forum & Function / Directions in Canadian Design (1984–99) and Curator in Architecture and Design at Cambridge Galleries (2007–18), Esther established Design Directions in 1992, a Toronto retail outlet for products and furniture imaginatively designed in Canada. VIRTU Box 584, Station C, Toronto M6J 3R9 (416) 203-7277.

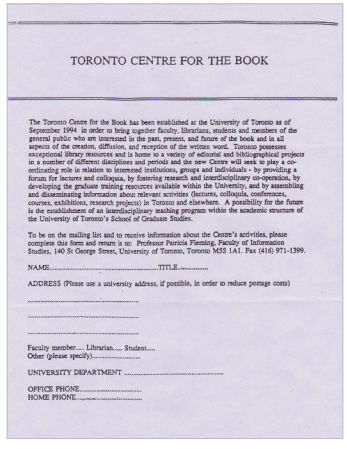
66 **A Benefit in the support of | The Japanese Paper Place**

Leaf; 278 × 215 mm. Organized by the Friends of the Japanese Paper Place (metalsmith artist Mary McIntyre and Will Rueter, prime among them), Saturday 6 February 1993, at the Ontario Crafts Council Building, 35 McCaul Street (offices of CBBAG).

TEXT "Early on the morning of January 21st, the home of the Japanese Paper Place was destroyed by fire. Come to a Party to celebrate and to help rebuild this community treasure".

A turnout of some 200 supporters contributed $7000 toward its ultimate revival at 887 Queen West (1994 – October 2005, when owner Nancy Jacobi sold the store to concentrate on wholesale distribution from her warehouse at 103




TORONTO CENTRE FOR THE BOOK

The Toronto Centre for the Book has been established at the University of Toronto as of September 1994 in order to bring together faculty, librarians, students and members of the general public who are interested in the past, present, and future of the book and in all aspects of the creation, diffusion, and reception of the written word. Toronto possesses exceptional library resources and is home to a variety of editorial and bibliographical projects in a number of different disciplines and periods and the new Centre will seek to play a co-ordinating role in relation to interested institutions, groups and individuals - by providing a forum for lectures and colloquia, by fostering research and interdisciplinary co-operation, by developing the graduate training resources available within the University, and by assembling and disseminating information about relevant activities (lectures, colloquia, conferences, courses, exhibitions, research projects) in Toronto and elsewhere. A possibility for the future is the establishment of an interdisciplinary teaching program within the academic structure of the University of Toronto's School of Graduate Studies.

To be on the mailing list and to receive information about the Centre's activies, please complete this form and return it to: Professor Patricia Fleming, Faculty of Information Studies, 140 St George Street, University of Toronto, Toronto M5S 1A1. Fax (416) 971-1399.

NAME.....TITLE.....

ADDRESS (Please use a university address, if possible, in order to reduce postage costs)

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Faculty member..... Librarian..... Student.....
Other (please specify).....

UNIVERSITY DEPARTMENT .....

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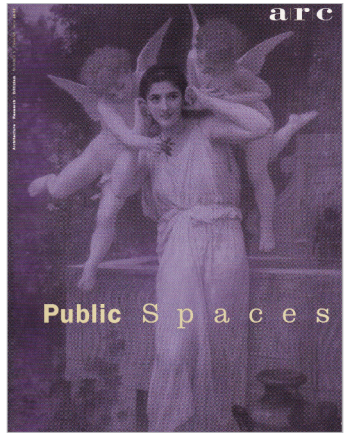
HOME PHONE.....



The East Mall unit 1). Will produced and donated the entire edition of a broadside by Tachibana Akemi on dyed kozo paper (50 copies), for the fundraiser.

67 **MARC RICHARDSON**
[8pp] pamphlet, stitched in self-covers; 140 × 216 mm. Illustrated catalogue for his "limited-edition and one-of-a-kind" furniture creations, set in Helvetica and offset wine and black on coated stock (1993).
Then occupying studio 104 below Glenn's at 4710 St-Ambroise, Marc Richardson Designs has since relocated to 7175 Rue Marconi (near Jarry Park). Likely without input from Glenn, apart from their common interest in uncommon chairs. One of several artisan neighbours I was introduced to, the times I stayed with Glenn on the Canal (pointedly in Marc's case, as he was from Greece). Another of the congenial downstairs neighbours whose studio became for Glenn chronically irresistible, presided over a designer bicycle shop…

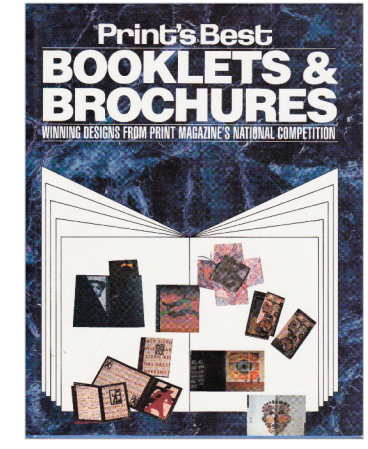
68 **NO CENSORSHIP! [backed with] From | BEHIND | [or] Weird Sex**
Sheet; 37 × 24 inches. Untrimmed press-sheet for two magazine covers (with colour keys and cropmarks), offset on both sides of the sheet in colour on white stock. A 'gift' from Glenn during the last of his four moves to Montreal, 2–6 May 1994. Retrieved by him from the CCA printer Litho Acme, during a recent visit to check proofs. NOT DEPICTED.
From Behind *is dated April 1994 on spine but includes a cover notice to retailers to display until April 11, 1993; while the notice on* Weird Sex *has the correct year. Funny guy that Glenn…*

69 **SEXY | LETTERS**
Sheet; 38 × 25 inches. Untrimmed press-sheet for two magazine covers (with colour keys and cropmarks), offset on both sides of the sheet in colour on white stock. Includes covers for both the May and June issues of the magazine. A 'gift' from Glenn during the last of his four moves to Montreal, 2–6 May 1994. Retrieved from the CCA printer during a visit to check proofs; with pressman's ink annotation at crown: "26,000 / 5,00 HEURES".
The lower cover of each issue bares [*sic*] *an ad for the "Nympho & Slut party line: 1-900-745-5002 Your Lick Free Ticket to Total Ecstasy!" A nod to my past involvement in the porno book trade compounding the name of my shop.*

70 **TORONTO CENTRE FOR THE BOOK**
Leaf; 279 × 215 mm. Flier introducing the Centre for the Book established at the University of Toronto in September 1994. Coordinated by Professor Patricia Fleming in the Faculty of Information Studies at Robarts Library, 140 St George Street.
Together with an additional five leaves announcing special events through 1999.

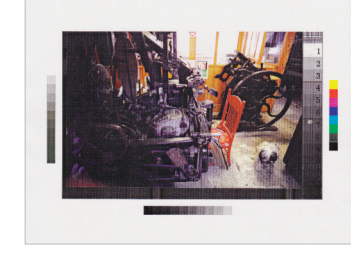
71 **a / r / c | Architecture / Research / Criticism NUMBER 5 1994–95 PRICE $8.95 [cover]**
56pp perfectbound in illustrated card covers; 279 × 216 × 4 mm. Edited by Greg Crysler & published annually by Atlas of the City Publications, 20 Shallmar Blvd, Ste 304, Toronto M5N 1J5. Designed at Atlanta Art & Design Inc, typeset at Moveable Type, offset in colour at Coach House Press on satin text (11 November 1994).
Glenn was Art Director for the second issue (and perhaps third and/or fourth). This issue devoted to Public Spaces (guest edited by Jill Delaney), includes an article by John Stuart entitled 'Silent Partner' about Emily Rœbling, motive force behind the construction of Brooklyn Bridge (following her husband's debilitating injury).

72 **Print's Best | BOOKLETS & | BROCHURES | WINNING DESIGNS FROM PRINT MAGAZINE'S NATIONAL COMPETITION | Edited by | LINDA SILVER | Designed by | ANDREW KNER | Published by | RC PUBLICATIONS, INC. | NEW YORK, NY**
176pp coated stock printed colour offset in Singapore, bound in gilt-stamped blue linen with jacket (priced $34.95 on flap); 277 × 225 × 17 mm. Includes 'etaoin shrdlu' (p42), an [8pp] booklet stitched in letterpress card covers; comprising an edition of 150 copies; the graduate student project in the department of Art & Design & Graphic Design at the University of Illinois at Urbana-Champaign for 1994/5. Produced under the direction of their instructor Nan Goggin, the booklet may have resulted from exposure to Glenn's imprint of the same title (February 1984), copies of which circulated in the Chicago area.
Currently Dean of the Herron School of Art and Design at Indiana University–Purdue University Indianapolis, Nan Goggin is "an award-winning graphic designer with multiple book and poster designs in national and international publications as well as a recognized pioneer in electronic art. Before her dean role, she was the Director of the School of Art and Design at the University of Illinois for seven years where she co-founded the New Media program; is a founding editor of the literary / visual culture magazine Ninth Letter [*with founding designer Jennifer Gunji-Ballsrud*]; *and a collaborator on such projects as "Writing with Video," and Engineering's "iFoundry." She was designated as a UIUC University Scholar, Center for Advanced Study Fellow, iFoundry Fellow, Associate Provost Fellow, and has served as the Head of Landscape Architecture. Professor Goggin holds a Master of Fine Arts in Printmaking from the University of Florida, and a Bachelor of Fine Arts in Printmaking from Western Michigan University* [*National Association of Schools of Art and Design, 11250 Roger Bacon Drive, Suite 21, Reston, VA 20190-5248*]."

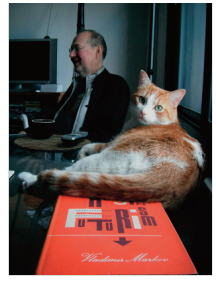


73 **22nd TORONTO ANTIQUARIAN | BOOK FAIR | May 25–27, 1995**
Leaf; 279 × 215 mm. Calendar designed by Mike McBurnie for the impending fair at The Design Exchange, 234 Bay Street; photocopied on white bond.
Mike and mate Tina Cutler ran McBurnie & Cutler Books at 698 Queen Street West, 1982–2000. He was also our third hand on two of Glenn's four moves to Montreal. The poster for the fair that year was designed by Glenn.

74 **[Linotype and Gordon Challenge]**
Sheet; 279 × 215 mm. Laserprinted colour proof on white bond of a photo by Stan Bevington (with colour and contrast keys). Printed at Coach House to guage the parameters of a new laserprinter.
The music stand behind the linotype features the cover of Deeds / Nations *by Greg Curnoe, produced at the press in 1996; the Shih Tzu waiting imperiously to leave was boss-dog Puppy.*



75 **DESIGN EXCHANGE | The centre for design and innovation | Calendar of Events | January – May 1997**
Leaflet; 215 × 139 mm. Promotional leaflet for the Design Exchange, 234 Bay Street, Toronto, offset black on bond; "Revised January 30, 1997" (a half-year after the 1996 Antiquarian Book Fair occupied the hall, for which Glenn did the poster, and his work was simultaneously exhibited in the Type Culture Exposition). Includes the announcement: "DX PERMANENT COLLECTION | The Design Exchange is building a permanent collection of products that exempli- | fy Canadian design achievements since 1945. The Permanent Collection can be | viewed by appointment. | Call Rachel Gotlieb at (416) 216-2125 to book an appointment."



Futurist feline, Pica

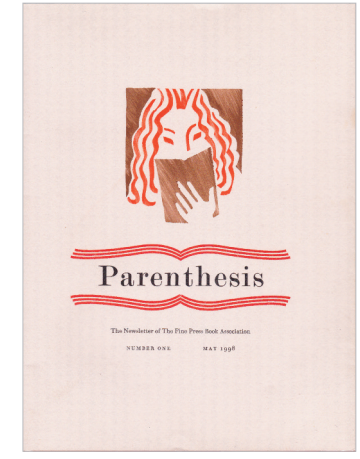
76 **Carl Dair**
Bookmark; 140 × 54 mm. Including a thumbnail biography and photo (recto) and a drawing of a lower-case 'g' (verso), captioned "Canada's first typeface | Cartier: designed by Carl Dair, Mono Lino, 1967 | digital construction showing bezier curves". Offset black and emerald green on semi-coated stock, promoting indx, the design exchange store, 234 Bay Street, Toronto M5K 1K2 (their number: 1-800-567-SWIPE).
"Swipe Books, a Toronto bookstore specializing in graphic design and advertising, has changed its name and moved to the Design Exchange. The newly renovated Exchange is at 234 Bay Street in Toronto. The new name of the seven-year-old bookstore, which was previously located at 145 Berkeley Street, is indx: the design exchange store. Tina Hadjidimitriou, who co-founded Swipe with her husband, David Michaelides, says she has been waiting to make the move for 6½ years, ever since she first heard that a group of design professionals had come together to open a design exposition centre in the city. Indx took up residence in its new location August 1 [1994]. *The official opening of the Design Exchange was September 24. Hadjidimitriou, who worries people might not know what happened to her store, says she will send letters to all her regular customers in the next month or so as part of a direct mail campaign. In addition to books on design and advertising, indx will carry a selection of products from around the world that are highly regarded for their design, from Braun clocks and watches, to Lofox bicycle helmets, and Apple's Newton MessagePad computers* [*StrategyOnline, 3 October 1994*]."

77 **[four bookmarks]**
Bookmarks each 140 × 54 mm. Offset two colours on white card for Swipe Books proprietors, Janet Hadjidimitriou and David Michaelides; featuring Carl Dair, Ed Cleary, Allan Fleming and Les Usherwood.
Swipe Books opened at 145 Berkeley Street (1987), relocating to The Design Exchange (1994), 477 Richmond West #121 (19??) and 401 Richmond West (May 2008). While the Dair bookmark was issued earlier in 1994 with the indx imprint (name of the shop while ensconced in The Design Exchange), I'm not sure if the others in the series were as well.

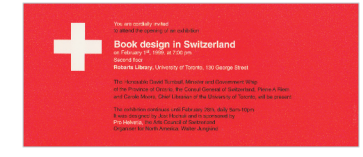
78 **Parenthesis | May 1998 The Newsletter of The Fine Press Book Association No. 1**
24pp journal stitched in plain orange card covers in printed jacket; 279 × 210 mm. Delayed first issue with separate introductory note from President John Randle, dated 9 June 1998, laid in (received 11 July 1998).
TITLE-PAGE "This issue of *Parenthesis* has been typeset in Palatino by David Esslemont | using Quark Xpress [*sic*]. The paper is a special making of Zerkall mould- | made supplied by John Purcell Paper. Printed by Premiere Press, | Cheltenham."
JACKET FLAP "The jacket is printed by the Whittington Press. The pochoir | illustration on the front cover was cut by Vance Gerry (see p3) in Pasadena, | California, and stencilled at Whittington by Anthea Steel."
COLOPHON "*Parenthesis* is published twice yearly. ISSN 1462-9895 © Fine Press Book Association 1998 | Editor: Dennis Hall, The Foundry, Church Hanborough, Witney, Oxon OX8 8AB, UK Telephone 01993 881260 Fax 01993 883080 | Design: David Esslemont, Severn Villa, Fron, Montgomery, Powys SY15 6RY, Wales, UK Telephone 01686 640789 Fax 01686 640760 Email Esslemont@aol.com".
Instigated at the Fourth Oak Knoll Fest in New Castle, Delaware, by Four Rivers Books proprietor Carol Grossman and Oak Knoll Books proprietor Robert Fleck the year before, the Association boasted a membership "in excess of

500" at publication. Also enclosing an application leaf concerning a Directory of Members, bearing an ink note dated 8/13/98. No reference to Glenn.

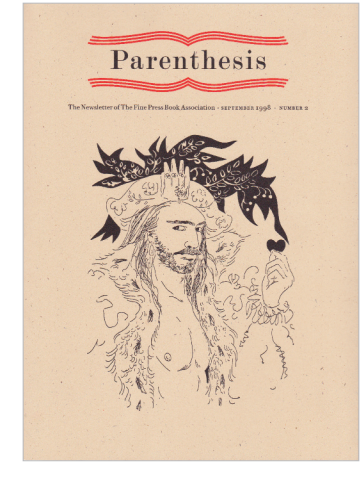
79 **Parenthesis | September 1998 The Newsletter of The Fine Press Book Association No. 2**
36pp journal stitched in plain white card covers in printed jacket; 281 × 211 mm.
TITLE-PAGE "This issue of *Parenthesis* has been designed and typeset in ITC Bodoni by | David Esslemont using QuarkXpress [*sic*] and Apple Macinstosh [*sic*] computers. The | paper is Mohawk Superfine supplied by Peter Gilbert Papers and printed by | J.W. Northend Ltd, Sheffield. Simon Haviland's assistance with copy-edit- | ing is gratefully acknowledged."
JACKET FLAP "Front cover illustration by Clive Hicks-Jenkins from *The* | *Affectionate Shepheard* (The Old Stile Press, 1998)".
Received 5 November 1998. No reference to Glenn.

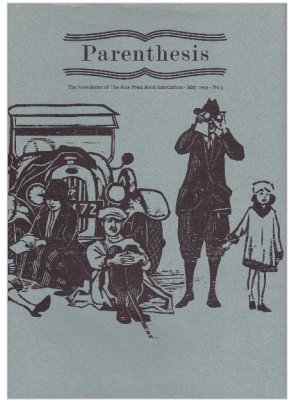


80 **You are cordially invited | to attend the opening of an exhibition | Book Design in Switzerland**
Landscape leaflet; 98 × 225 mm. Invitation for an event held 1 February 1999 at Robarts Library, University of Toronto, 130 George Street [*sic*]. The map within provides the correct address of St George Street. Offset red and black on white card (not at Coach House).
TEXT "Jost Hochuli, who designed the exhibition, | is an internationally renown [*sic*] typographic | designer, writer and co-publisher residing | in St. Gall, Eastern Switzerland."



81 **Parenthesis | May 1999 The Newsletter of The Fine Press Book Association No. 3**
48pp journal sewn in three gatherings glued in plain olive card covers in printed jacket; 297 × 211 × 5 mm. Includes 'Edition Printing on the Cylinder Proof Press: A Historical Perspective' by Gerald Lange (pp22/3) concerning the supersession of the mechanically-inked handpress over the traditional hand-inked variety. "Unlike the iron handpress, which will not 'suffer a fool', the hand-operated flatbed cylinder press welcomes both novice and professional."
TITLE-PAGE "TYPEFACE & PAPER | *Parenthesis 3* is set in 10.5 on 12pt Monotype Joanna, designed | by Eric Gill in 1930 and named after his daughter. It was recut | by the Monotype Corporation for the publishers J. M. Dent | in 1937. | The paper is Palazzo Castile Ivory and the cover paper | James Cropper's Burnside Mills in Kendal in the Lake | District and are supplied to *Parenthesis* on generous terms by | G. F. Smith Ltd. Good to have that now endangered species, | a paper made in England. | PRODUCTION DETAILS | Editor and designer: Dennis Hall | Editing and proof reading: Simon Haviland & John Randle | Collating the American material: Stephen Heaver Jr. | Typesetting and scanning: Charles Hall | Printed and bound by J.W. Northend Ltd, Sheffield | The specials bound by The Fine Bindery Ltd, Wellingborough". Title-page now all black (red and black in the earlier two issues).
LOWER FLAP "1000 copies of *Parenthesis 3* are printed for the | members of the Fine Press Book Association. | 75 copies are case-bound in a slip-case, and | include a separate portfolio of seven examples | of printers' and engravers' work."
Enclosing three ephemera: a printed note from John Randle (headed STOP PRESS*); a subscription form (dated 23 May 1999); and a membership application leaflet. Received 6 August 1999. No reference to Glenn.*





82 **Parenthesis | April 2000 The Newsletter of The Fine Press Book Association No. 4**
60pp journal sewn in four gatherings glued in plain white card covers in printed jacket; 297 × 211 × 7 mm. With four leaves [8pp] in colour. Includes 'The Eighth Wonder of the World: Recollections of Quality Type-setting on the Linotype' by Bruce N. Washbish (pp20/1); and 'The Example of Fine Print' by Robert D. Harlan (pp19/20), a look back at the precedent-setting fine press periodical (1975–90) focusing in part on the hand-printed covers (without reference to Glenn).
TITLE-PAGE "TYPEFACE & PAPER | *Parenthesis 4* is set in 10.8 on 12pt Octavian supplied by The | Monotype Corporation. It was designed by Will Carter and David | Kindersley in 1954 (see page 17 for details). Octavian has no bold. | Sebastian Carter recommended using sans-serif faces for the captions, | but trials were not very successful and we have used Melior Bold. | The text paper is Arjo Wiggins Connoisseur Allessandro 150 gsm, | made at Stoneywood, Aberdeen from elemental chlorine-free pulp. | The cover paper is 160 gsm French Canson. | PRODUCTION DETAILS | Editor and designer: Dennis Hall | Editing and proof reading: John Randle, Keith Stubley & Anthea Steel | Typesetting and scanning: Charles Hall | Printed and bound by J. W. Northend Ltd, Sheffield | The specials bound by The Fine Bindery Ltd, Wellingborough".
UPPER FLAP "Cover : Linocut specially commissioned from Chris | Brown, who was a student of Edward Bawden and | worked on many projects with him."
LOWER FLAP "1000 copies of *Parenthesis 4* are printed for the | Fine Press Book Association. 75 copies are case-bound | in a slip-case, and include a separate portfolio of | examples of printers' and engravers' work. | The Specials of *Parenthesis 4* contain additional | contributions from the Alembic, Arion, Barbarian, | Circle, Incline, Moving Parts, Ninja and Sherwin | Beach Presses and an etching from Katherine | Venturelli."

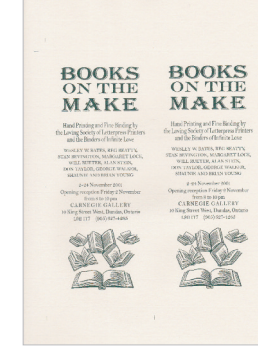
83 **DENISE LAPOINTE | La Papeterie | Saint-Armand | Paper Makers – Papetiers**
Card; 47 × 87 mm. Business card set in Nicolas Jenson and handprinted on handmade tan cardstock.
ADDRESSED "3700, rue Saint-Patrick | Montréal, Québec, Canada H4E 1A2 | Tél.: (514) 931-8338 Fax.: (514) 931-5953 | www.st-armand.com."
Produced by Denise on her own press at Saint-Armand, or by Clement Roger at his adjacent Imprimerie l'Empreinte, or Pierre Filion printer and publisher of Éditions du Silence also in the old Dominion Oil Cloth and Linoleum Company plant on the Canal which has been home to the papeterie since 1992. Tenants of Glenn's at 86, square Sir-Georges-Étienne-Cartier, Denise and David Carruthers (who ultimately married in 2003) were recognized in 2017 for their extraordinary contributions to the book arts in Canada, with the presentation of The Alcuin Society's Robert R. Reid lifetime achievement medal.

84 **Rod McDonald Typographic Design**
Card; 51 × 88 mm. Toronto business card offset black on cream cardstock at Coach House, 22 September 2000.
Rod, who met Glenn at Dreadnaught in the mid-70s, commemorated his good friend and colleague by designing a typeface in his honour in 2011. Introduced that October in its beta version, with a full-page announcement in DA *69 (fall / winter 2011) headed 'A New Typeface Designed to Honour One of Canada's Finest Typographers Goluska Regular' (p110), this trial version initially appeared in Parenthesis 21 (autumn 2011).*

85 THE TYPE CLUB OF TORONTO | **Typographic Style Guide for Text Setting | First Draft, Revised February 24, 2000**
Sheet; 278 × 215 mm. Some standard dues and don'ts, offset black on cream Zephyr Laid, 30 March 2001 (in an undisclosed edition of 500 copies).
COLOPHON "TCT 3/30/01 Printed by Coach House Printing".

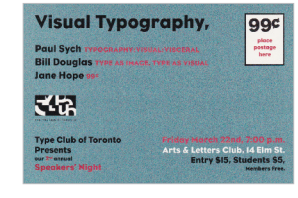
86 BOOKS | ON THE | MAKE
Leaf; 316 × 227 mm. Flier press-sheet offset green on cream Zephyr Laid at Coach House Printing (two-up), for an exhibition of "Hand Printing and Fine Binding by the Loving Society of Letterpress Printers and the Binders of Infinite Love". An edition of 1000 individual fliers produced 3 April 2001. Exhibited at the Carnegie Gallery, Dundas Ontario, 2–24 November 2001.

87 BOOKS | ON THE | MAKE
Leaf; 216 × 93 mm. Flier offset green on cream Zephyr Laid at Coach House Printing in an undisclosed edition of 1000 copies (3 April 2001), for an exhibition of "Hand Printing and Fine Binding by the Loving Society of Letterpress Printers and the Binders of Infinite Love" at the Carnegie Gallery, Dundas Ontario, 2–24 November 2001. NOT DEPICTED.
Notable for the absence of work by Glenn.

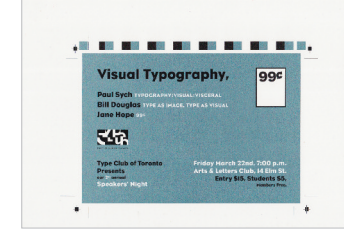


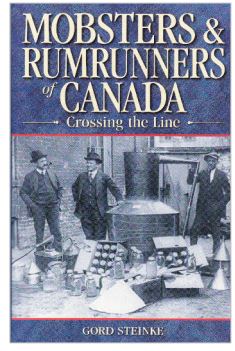
88 **Visual Typography, | … | Type Club of Toronto | Presents | our 2nd annual | Speakers' Night**
Card; 102 × 152 mm. Postcard invitation offset olive and black at Coach House. The event held Friday 22 March 2002 at the Arts & Letters Club, 14 Elm Street, Toronto, featured talks by Paul Sych ('Typography: Visual: Visceral'), Bill Douglas ('Type as Image, Type as Visual') and Jane Hope ('99¢').
Paul followed Stan, Nelson and Glenn as an instructor in the Design Department at York University (2000).

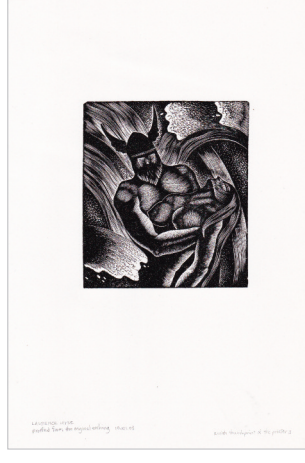
89 **Visual Typography, | … | Type Club of Toronto | Presents | our 2nd annual | Speakers' Night**
Card; 176 × 253 mm. Press-sheet of the postcard invitation (with crop marks and colour keys) offset olive and black at Coach House.

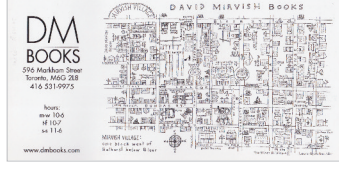


90 MOBSTERS & | RUMRUNNERS | of CANADA | **Crossing the Line** | GORD STEINKE | FOLK | LORE | PUBLISHING
208pp perfectbound in photographic card covers; 209 × 134 × 14 mm. Published in 2003 by Folklore Publishing, 11717 9B Ave NW Unit 2, Edmonton T6J 7B7; ISBN 1-894864-11-5.
Initiated by the Volstead Act (28 October 1919) Prohibition went into effect in the States (17 January 1920 – 5 December 1933) outlawing the production and sale (with the exception of wine for home use), but not *the consumption of alcohol. As with the present 'war on drugs', Prohibition was supported alternately by baptists and bootleggers. Legalizing drugs could conceivably retire much of today's criminal underworld (not to mention cripple the economy, as 'Justice in all its facets' remains the largest single employer worldwide). Similarly Prohibition had a stimulating effect on the underworld, and since Prohibition in Canada had been repealed in 1927 (except for parts of the Maritimes), many Canadian distillers 'collaborated' with local American bootleggers to slake the demand of the parched morality to the south. According to Steinke, the Yorkton Distributing Company operated*









by the Bronfman brothers of Regina (Sam and Harry), owned a bonded warehouse in Yorkton from which more than 30,000 cases of liquor were exported into North Dakota every month. As early as 1922, their clients included Dutch Schultz (Arthur Flegenheimer) and his associate, Al Capone. Understandably, these events aren't covered in his wife's memoir, My Sam, *nor in Michael Marrus's sanitized biography,* Mr Sam. *In other words, a Canadian fortune expropriated in large part from Chicago, supported a decade of design for one of the windy city's more creditable exports.*

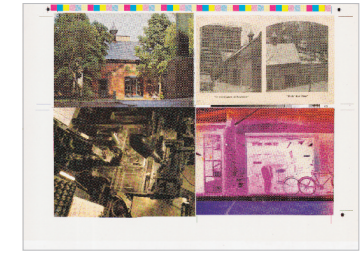
91 **Mariaggi Hotel | M. HURTIG, Proprietor**
Blotter; 95 × 200 mm. Printed letterpress on camel-coloured cardstock (late 20s / early 30s vintage).
Originally erected by Thomas Marks in 1885 as the Northern Hotel, 28 South Water Street, Port Arthur, it was later acquired by Frank Mariaggi from Corsica (1847–1918) who had built the first European style hotel in Western Canada, at 231 McDermot in Winnipeg (1903), and who in turn sold it to Sam Bronfman. Having arrived in Winnipeg from Romania in 1904, proprietor Max Hurtig (1887–1965) eventually teamed up with the Bronfmans. As his granddaughter Sheila Hurtig Robertson notes, "In 1913 Max moved from Tyndall to Winnipeg and started M.B. Hurtig Coal, Wood and Building Supplies. He also ran a livery business from the family home, with the stables at the back of the property. Becoming acquainted with Sam and Allan Bronfman, he made a few trips with them, running whisky across the American border. Finding the work too risky, he took a position at the thriving Bronfman-owned Bell Hotel at 662 Main Street (which today houses the homeless). Before long he had earned enough to bring his father, five brothers, and two sisters to Canada [*one of whom sired indie publisher, Mel Hurtig 1932–2016*]. *Max moved to Port Arthur in 1914 after Sam Bronfman purchased the posh and prestigious Mariaggi Hotel and installed Max as manager." Local rumours maintain both that a tunnel ran from the basement of the Mariaggi to the lake for 'rumrunning', and that Al Capone had stayed there more than once. Another in the six degrees of separation connecting my and Glenn's home towns and the place in which this rambling memoir's being compiled.*

92 **[Laurence Hyde etching]**
Proofed from the original block on white semi-coated stock by Stan Bevington at Coach House, 10 December 2003. Glenn had previously printed one of his images for the cover of Devil's Artisan 21 (for which Will Rueter printed the insert from another).
Includes the thumbprint of the printer.

93 **David Mirvish Books / Books on Art**
Card; 108 × 216 mm. Promotional card offset in colour on coated stock at Coach House Press in 2004. With a map verso by Marlene Zuber illustrating Anne and Glenn's neighbourhood, including Markham Street as far south as Queen (with the Annex misplaced and Harbord Street unidentified).
One of Glenn's regular Toronto haunts, David Mirvish Books on Art, 596 (earlier 599) Markham Street (1974–2009), featured a varied and ever-changing selection of art and design remainders, tailored both to his appetite and pocketbook.

94 **Raindrops keep falling on our heads!**
Landscape leaflet; 100 × 125 mm. Offset red and black on white cardstock 6 April 2004. Enclosed in a plain brown envelope together with two identical postcards printed gold on their face ("alchemy?") and black verso ("Yes I want to pitch in!") in their own stamped and addressed return envelope.
Produced to solicit funds for the repair of the Coach House roof (successfully). "In thirty-nine years, Coach House has never asked you for a penny [*directly*]*.…So we're asking you to cough up a maximum of $10 to keep us dry."*

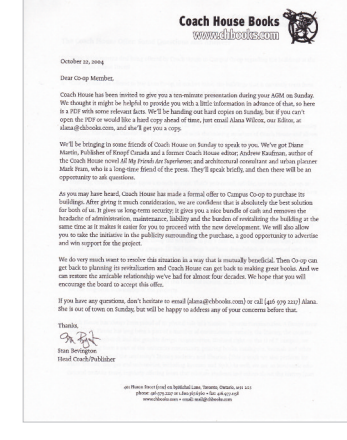
95 **[four views of Coach House Press]**
Sheet; 252 × 354 mm. Press-sheet of four photographic postcards offset in colour at Coach House Printing on white Mayfair cardstock (7 May 2004); second state, unvarnished. The earliest view of the Huron backlane premises (shot by Ken Coupland, February 1968) is captioned "in the shadow of Rochdale" (yet under construction) with motto verso, "Traditionally in the rear". The next in time (shot by Stan, May 1968) shows the courtyard door, under the banner verso "Scenic Landmarks of Toronto". A third view of the present bindery from the lane (again by Stan) is captioned "The Coach House on bpNichol Lane | in a pre-literate state, August 1968". And the final shot from within (by Stan) bears the legend verso "The Big Scheme of simple operation" described, "A view of Coach House Press Linotype with the first elevator in action. Fresh lead slugs are shown in the lower left corner." A taste of Glenn's instruction a few years later. Three of the postcards include the legendary 'beavercolour' pressmark verso imprinted: "PRINTED | IN CANADA | ON CANADIAN | PAPER | by mindless acid freaKs".
Historic 1960s postcards reprised to militate for Stan's acquisition from Campus Co-op of the four conjoined coach houses comprising the press.

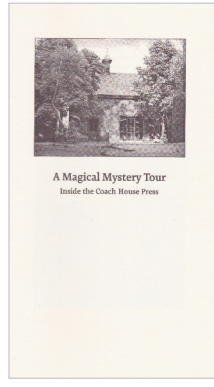


96 **Letters | to the editor | Co-operation? | … | Stan Bevington, Head Coach | Coach House Press**
Card; 137 × 131 mm. An open letter reprinted from the then current issue of NOW Magazine (30 September 2004), offset black on the verso of extra upper-covers from the Thomas Fisher Rare Book Library catalogue then in production at the press, *Now and the '80s: A Photographic Exhibition* (featuring Mike Myers).
Designed by Rick/Simon and produced 4 October 2004 in an undisclosed edition of 150 copies for free distribution primarily to residents and Board members of Campus Co-op, in hopes of clarifying misunderstandings about Stan's purportedly "subsidized" tenancy throughout the years (reported in an earlier NOW article on the impending eviction of the press from their premises of 36 years in four conjoined Campus Co-op garages). The exhibition, curated by Brock Silversides, ran from 4 October through 21 December 2004.

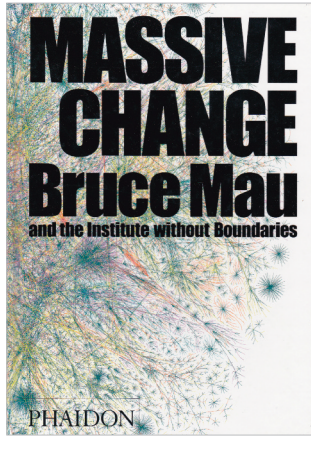
Letters
to the editor
Co-operation?
THANK YOU FOR YOUR COVERAGE OF THE Coach House/Campus Co-op predicament. I'd like to clarify a few points.
When I moved in to the coach house in 1968, it was an empty shell of a garage. There were some walls, but that's it. Over the following 35 years, I added, at my own expense, plumbing, electricity, doors, windows, etc. Campus Co-op Residences has not spent a dime on maintaining the building. This means that for 35 years, CCRI has been collecting rent from Coach House with zero expenditure. It is absurd to compare our rent with that paid for student rooms, which incur maintenance and utility costs the coach house does not. We have paid rent for 35 years on a garage that would have been otherwise unrentable – this does not look like "subsidy" to me. In fact, it appears to be more profitable to CCRI than any of their other garages.
It is important to note, too, that whenever CCRI has asked for an increase in rent, we have happily paid it – including a 2.5% increase in the last calendar year alone. If, at any point, CCRI thought they were "subsidizing" Coach House or that the relationship was unfair, they should have said so. We'd have been happy to renegotiate.
Of course we sympathize with the financial plight of CCRI – as literary publishers, we certainly understand economic duress. And we have had a mutually beneficial relationship for decades that we hope will continue.
It is, as Jeremy Murray says, a good-guy-versus-good-guy impasse. We wish only that the other good guy would stop resorting to bad-guy tactics to resolve it. A 35-year history of co-operation shouldn't get lost in the shuffle.
Stan Bevington, Head Coach
Coach House Press
stan@chbooks.com 416 979 2217

97 **"Dear Co-op Member,…" Stan Bevington**
Six leaves printed recto, stapled upper left. Signed open letter to the Campus Co-op membership (dated 22 October 2004), presenting a detailed explanation of the Coach House Press bid to buy the buildings instead of being evicted. Distributed Friday the 22nd in advance of the annual general meeting, Sunday the 24th.
Stan was ultimately successful in acquiring the buildings (but not the property).

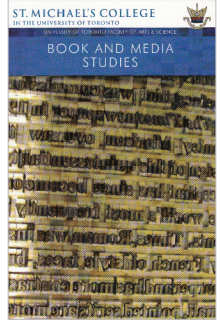

Coach House Books
www.chbooks.com
October 22, 2004
Dear Co-op Member,
Coach House has been invited to give you a ten-minute presentation during your AGM on Sunday. We thought it might be helpful to provide you with a little information in advance of that, so here is a PDF with some relevant facts. We'll be handing out hard copies on Sunday, but if you can't open the PDF or would like a hard copy ahead of time, just email Alana Wilcox, our Editor, at alana@chbooks.com, and she'll get you a copy.
We'll be bringing in some friends of Coach House on Sunday to speak to you. We've got Diane Martin, Publisher of Knopf Canada and a former Coach House editor; Andrew Kaufman, author of the Coach House novel *All My Friends Are Superheroes*; and architectural consultant and urban planner Mark Fram, who is a long-time friend of the press. They'll speak briefly, and then there will be an opportunity to ask questions.
As you may have heard, Coach House has made a formal offer to Campus Co-op to purchase its buildings. After giving it much consideration, we are confident that is absolutely the best solution for both of us. It gives us long-term security; it gives you a nice bundle of cash and removes the headache of administration, maintenance, liability and the burden of revitalizing the building at the same time as it makes it easier for you to proceed with the new development. We will also allow you to take the initiative in the publicity surrounding the purchase, a good opportunity to advertise and win support for the project.
We do very much want to resolve this situation in a way that is mutually beneficial. Then Co-op can get back to planning its revitalization and Coach House can get back to making great books. And we can restore the amicable relationship we've had for almost four decades. We hope that you will encourage the board to accept this offer.
If you have any questions, don't hesitate to email (alana@chbooks.com) or call (416 979 2217) Alana. She is out of town on Sunday, but will be happy to address any of your concerns before that.
Thanks,
Stan Bevington
Head Coach/Publisher



98 **A Magical Mystery Tour | Inside the Coach House Press**
16pp pamphlet stitched in self-covers; 222 × 128 mm. Offset black on Zephyr Laid stock at Coach House Printing, 29 July 2004 (in an undisclosed edition of 775 copies). A press tour guide with 16 photos and three drawings describing and illustrating 14 stops on the historic circuit.



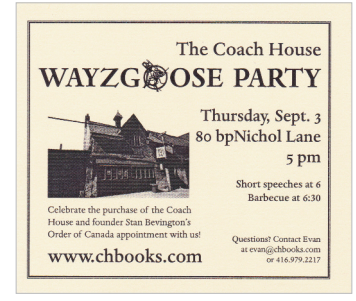
99 **MASSIVE CHANGE | [preceded by] Bruce Mau | with | Jennifer Leonard | and the | Institute without | Boundaries [title-page spread]**
240pp bound with illustrated endleaves in illustrated boards ($39.95 rear); 251 × 179 × 30 mm. Over-designed by Bruce Mau Design Inc, produced summer 2004 in China, for Phaidon Press Inc, 180 Varick Street, New York 10014; ISBN 0 7148 4401 2. An ostensibly visionary anthology of interviews with 32 experts in various fields (conducted by the editor, 26 August 2003 – 15 June 2004), with Introduction by Mau and Editor's Note by Leonard both dated July 2004. "*Massive Change* is not about the world of design; it's about the design of the world [blurb]." Developed initially for George Brown College in Toronto (2002), the Institute without Boundaries is touted as "an experimental post-graduate educational initiative whereby students spend a full year in our studio, immersed in research-based multidisciplinary activities [p20]". Bruce modestly maintains that his work combines "a genius eye for seeing where things are headed and getting there first, brilliantly, with a purpose-driven methodology for imagining the possible and delighting in the collaborative hard work of designing it into reality [Massive Change Network website, established 2010]".
Ultimately awarded the 142nd AIGA Gold Medal (2007), Mau epitomizes the value of becoming conspicuous in a field governed by invisibility. Earlier collaboration in New York with Kurt Foster (Director of the CCA, 1999–2001), together with 'the stir' from his Incomplete Manifesto for Growth *(1998), prompted Phyllis to accede to her new Director's demands and replace Glenn with Bruce (1999). As disclosed in* On Paper: *"Kurt Foster brought in Bruce Mau, who established our current institutional graphic standards across the board, including our new logo [p46]." Bruce hung out at my store in the mid-80s where he was introduced to two of his formative influences (evident in his subsequent design of the Zone books): Alvin Lustig, and the eight journal-format issues of Explorations: Studies in Culture and Communication edited by Edmund Carpenter assisted by Marshall McLuhan among others (December 1953 – October 1957), designed initially at Rous & Mann and additionally by Harley Parker. As he was broke at the time, I advanced him a set of Explorations on time (then $150, now $1250) but have yet to see a dime…*



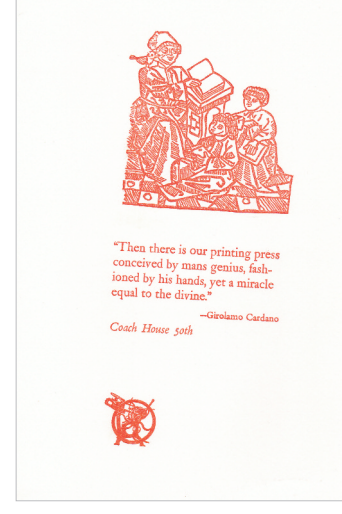
100 **BOOK AND MEDIA | STUDIES | [preceded by] ST. MICHAEL'S COLLEGE | IN THE UNIVERSITY OF TORONTO | UNIVERSITY OF TORONTO FACULTY OF ARTS & SCIENCE**
[6pp] gatefold leaflet; 216 × 140 mm. A 2008 course outline of the Book and Media Studies undergraduate programme with illustrations of the St Michael's Print Room, at Glenn's alma mater. Instituted with St Mike's eminence-gris Marshall McLuhan respectfully in mind and little if any recognition paid one of Canada's most imaginative printers and designers, who also happened to haunt the hallowed corridors of the venerable pile in McLuhan's heyday.
When the funding for his Centre for Culture and Technology was hastily suspended by the administration at the end of June 1980 (following his stroke), a substantial portion of McLuhan's archive yet to be packed and moved

from the coach house, was tossed into the trash and lost by university custodians (as Eric McLuhan related). Yet the current administration has virtuously undertaken to ceremoniously revive the renowned Centre their predecessors were so impatient to repossess, in an effort to "preserve and honour his intellectual heritage". In light of their expedient push to capitalize on distinction, and given the recent exhibition of Glenn's work in Kelly Library at St Mike's (early 2019), it's hoped his importance to the Print Room and Book and Media Studies programme will be redressed and occasion an appropriate revision of this clarion call to budding Glenns. 'Institutional dessert', as ever, reserved largely for the safely departed…

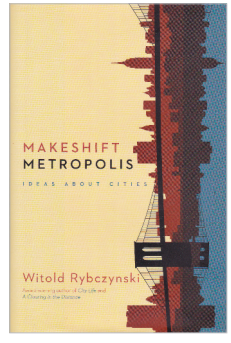
101 **Coach House | WAYZGOOSE PARTY | Thursday, Sept. 3 | 80 bpNichol Lane | 5 pm**
Slip; 102 × 257 mm. Colour laserprinted invite produced at Coach House 25 August 2009, in an undisclosed edition of 50 copies.
TEXT "Celebrate the | purchase of the | Coach House | and Stan's | Order of Canada | appointment | with us!"
Under threat of eviction since 3 July 2004 when Campus Co-op gave notice that they intended to raze the coach house buildings to erect more student housing, Stan pulled out all the stops, negotiating, lobbying influential friends and associates and drumming interest in preserving his historic enterprise. Five seasick years weathering planning studies, zoning officials, Co-op architects and ludicrous ultimatums (such as remaining tenants in the new building but without the messy noisy presses), before those behind the initiative had moved on, leaving the remaining members of the Co-op Board with the daunting prospect of massive construction costs as opposed to simply selling the buildings to their tenant for a healthy windfall. Forty-five years after the press began (twelve since Glenn and I had submitted the initial nomination), his Order of Canada endorsement (July 2009) – on the heels of a long-deserved Ontario Premier's Award for Excellence in the Arts (June 2008) – appeared, in part to underscore Stan's mastery of the long game.

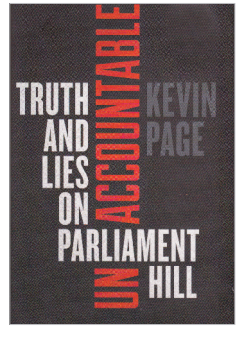


102 **The Coach House | WAYZGOOSE PARTY | Thursday, Sept. 3 [2009] | 80 bpNichol Lane | 5 pm**
Card; 92 × 106 mm. Card invite laserprinted black on cream cardstock at Coach House.
TEXT "Celebrate the purchase of the Coach | House and founder Stan Bevington's | Order of Canada appointment with us! | Short speeches at 6 | Barbecue at 6:30".



103 **Coach House 50th**
Card; 236 × 158 mm. Red letterpress on white cardstock, printed on the Vandercook during the press's 50th anniversary party; with quote by Girolamo Cardano (1501–76).
Though the earliest Coach House imprint on paper was produced in the fall of 1964 – Why Typography? Remarks by Carl Dair, FTDC at the Opening of Typography 62 in Toronto, January 8, 1963, *copublished with Bill* [*sic*] *and Vincent Rueter for inclusion in Wrongfount 3 issued early 1965 – Stan dates the start of the press from his solo production in February 1965 of* Das Narren Schyff *which bears the Coach House imprint (also for Wrongfount 3). Prior to his acquisition of the Gordon Challenge treadle press in 1964 (bought from Les Nirenberg for $100), Stan had serigraphed a series of nine designs for the new Canadian flag on muslin, sold in Yorkville Village to passersby. The 50th anniversary celebrations were held in 2015, though I'm not sure when the actual party happened. This copy of the keepsake was printed and generously donated 5 October 2015 by Mark Goldstein, poet, award-winning designer and publisher of Beautiful Outlaw Press books and broadsides.*





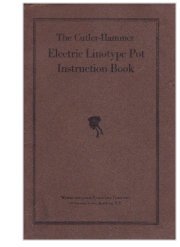
ADDENDA

104 **Raymond | Picard | Nouvelle Critique | ou nouvelle | imposture | Jean-Jacques Pauvert**
160pp (last leaf blank) perfectbound in printed card covers; 181 × 89 × 8 mm. The 27th number in Pauvert's Libertés series issued in 1965 from Paris. The penultimate four leaves comprise a catalogue.
COLOPHON "Achevé d'imprimer le 10 septembre 1965 sur les | Presses de l'Imprimerie Bosch à Utrecht pour | le compte de Jean-Jacques Pauvert, éditeur. | No. d'éditeur : 461. Dépôt legal : 4e trimestre | 1965."
Infamous for his emphasis on 'les écrivains maudits' (from de Sade to Bataille), vilified post-war publisher Pauvert characterized his Libertés series as "la littérature de combat de tous les temps et des toutes les tendances". Printed on newsprint with text generously leaded, the books sported uniform corrugated kraft covers bearing bold typographic design. Glenn and I competed for wayward specimens that turned up in Toronto; the present example cited as having been responsible for the development of literary structuralism (in rejoinder), its attack on Roland Barthes and the 'new criticism' provoking Critique et vérité *by Barthes (1966).*

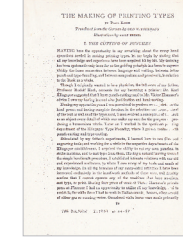
105 **MAKESHIFT | METROPOLIS | IDEAS ABOUT CITIES | Witold Rybczynski | SCRIBNER | New York London Toronto Sydney**
[256pp]: xvi, 240; cloth-backed boards, jacket (priced $24 US & $27.99 CDN on flap); 221 × 148 × 24 mm. Published November 2010 by Scribner a division of Simon & Schuster, 1230 Avenue of the Americas, New York 10020; ISBN 978-1-4165-6125-5. Author of the essay 'Little Architects, Little Architecture' comprising the text of the first of six CCA Christmas toy books, *Buildings in Boxes* (1990), Witold Rybczynski taught at McGill (1974–93) before moving on to the University of Pennsylvania in Philadelphia (1993–2012). Among other topics, the present book focuses on Brooklyn Bridge park (cover image of the bridge) and to a greater extent, Chicago. Published the month Glenn finally received his diagnosis.

106 **UNACCOUNTABLE | TRUTH | AND | LIES | ON | PARLIAMENT | HILL | KEVIN | PAGE | with | Vern Stenlund | VIKING**
[220pp]: [viii], 216; rose boards in printed jacket ($32 on flap); 235 × 159 × 21 mm. Published in 2015 by Viking an imprint of Penguin Canada, 320 Front Street West, Suite 1400, Toronto M5V 3B6; ISBN 978-9-670-06816-6. An insider's account by Canada's first parliamentary budget officer, inscribed on half-title verso: "To Family | Thanks for all the | support | Best Wishes | Ken Page [*sic*]" and signed alongside by co-author Vern Stenlund. Jacket design by Daniel Cullen.
Resident in Toronto, Daniel may have been influenced by Glenn's work. He was house designer at Random House Canada where Diane Martin (a graduate of Coach House Press) was then publisher and Vice President. Random House, Viking and Penguin were merged in 2013 as divisions of the insatiable Bertelsmann media monstrosity. Recognition for Glenn's work during the Alcuin Society Awards dinner at The Arts and Letters Club in 2011, raised his profile among designers who might otherwise have been unaware of it. While there are admittedly numerous other sources for such design, the timing and locale of this publication lead me to include it as a representative example of Glenn's influence.

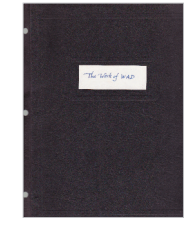
1 **The Cutler-Hammer | Electric Linotype Pot | Instruction Book | Installation | Operation | Maintenance | Reprinted APRIL, 1920 | MERGENTHALER LINOTYPE COMPANY | 29 RYERSON STREET, BROOKLYN, N.Y. | … | Canadian Linotype Limited, 68 Temperance Street, Toronto**
16pp on coated stock, stitched in letterpress card covers with yapp edges; 242 × 156 mm manual. Second printing (originally 1917).
The original linotype used a pot heated by gas (1886–1910). Following a successful experiment with electricity at a New York newspaper, a commercial model of the electric pot went into production around 1916. Illustrated in the manual is linotype model 9 (Glenn's was model 31).



2 **THE MAKING OF PRINTING TYPES | by Paul Koch**
35 leaves printed recto, clipped upper left; 297 × 210 × 3 mm. Photocopied 34pp article foliated 24–57, from The Dolphin: A Journal of the Making of Books No 1 (1933: Limited Editions Club, New York) with cover sheet.
Following the example of The Colophon (1930) the Limited Editions Club initiated The Dolphin (echoed in the title of Glenn's high-school yearbook), a biennial anthology in four numbers (1933–41), the last in three parts.
EX LIBRIS *Glenn Goluska, as with most of the entries in this section.*

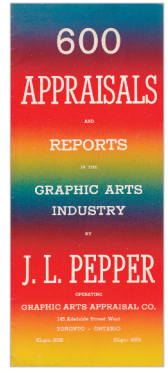


3 **The Work of WAD [cover]**
43 punched leaves printed recto, secured in a black card folder with calligraphic title label; 291 × 230 × 5 mm. Photocopied 35pp article, 'The Work of W.A.Dwiggins by Philip Hofer', foliated 220–30 followed by a section of 24 unfoliated pages of illustrations, from The Dolphin: A Journal of the Making of Books No 2 (1935: The Limited Editions Club, New York); together with photocopies of the 16pp insert to the issue (in spreads) comprising the story 'The Drums of Kalpakan' – "Written in an experimental uncial character particularly for The Dolphin, from 'Sirraling and seven other tales from Athalinthia told in the English tongue by W.A.Dwiggins.'"
'Dirty' photocopies suggest it was produced in the 70s, while the cover calligraphy (though it might be Glenn's) may otherwise be that of Anne Goluska or possibly Will Rueter. The Hofer survey includes 'A Dwiggins Check List', pp225–30.

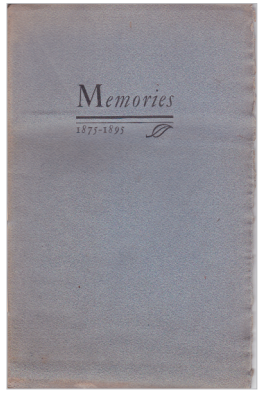


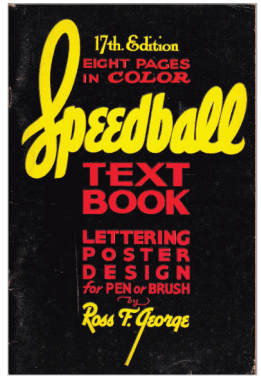
4 **[untitled article on Arrighi] Paul Standard**
Five leaves (coated stock) disbound from an unnamed, undated, unfoliated magazine; 323 × 253 mm. The title-leaf is lacking, but the entire article is present. LAST PAGE OF TEXT SHOWN.
Originally side-stapled four times. The succeeding article is entitled 'Stereoscopy' (which included anaglyphs by Ben Rose, though all illustrations in the present article are printed black).

5 **W.A.DWIGGINS: 1880–1956 | PUBLISHED BOOKS * PUTERSCHEIN IMPRINTS | & EPHEMERAL MATERIAL**
Five leaves printed recto, clipped upper left; 278 × 215 mm. Catalogue from Chiswick Book Shop Inc, Walnut Tree Hill Rd., Sandy Hook, Conn. 06482; offering 75 Dwiggins items for sale.
Glenn has circled 19 items, crossed out 8 other numbers and ticked 9 further listings. Initially stapled upper left, the leaves were out of order beneath the clip when acquired from Glenn. Sandy Hook is 50 miles from Greenwich, Anne's hometown, the distinguished book-arts bookshop (1935–2001) relocating there from New York, 1972–88. Often when he visited my shop Glenn would buy, or take in trade, Knopf titles designed by Dwiggins (which meant the jacket would end up in a drawer, so he could feature the spine design in his dedicated bankers' bookcase).



6 **600 | APPRAISALS | AND | REPORTS | IN THE | GRAPHIC ARTS | INDUSTRY | BY | J. L. PEPPER | OPERATING | GRAPHIC ARTS APPRAISAL CO. | 145 Adelaide Street West | TORONTO – ONTARIO | ELgin 0035 / ELgin 4558 [cover]**
16pp pamphlet stitched in printed paper covers; 261 × 111 mm.
John L. Pepper was, together with Edward Cooper and Lewis Beatty, a founding partner in the typesetting firm, The Trade Composition Company, established in Toronto in 1921. Following his departure in 1926 it was renamed Cooper & Beatty Limited. Acquired by William Edward (Jack) Trevett in June 1950 the firm expanded from typesetting to graphic design, employing the leading lights of typographic design in Canada (including Allan Fleming, Carl Dair, Jim Donoahue and Ken Rodmell among others). John Pepper established his printing plant appraisal company (largely for insurance purposes) shortly after leaving the firm. In the 1936 Might's Directory his company is listed at 145–149 Adelaide with only a single phone number; while his home listing (at 115 Castelfield Avenue, phone MO 4434) includes the additional occupational detail "mgr Typographic Service". In the 1954 directory the company address is 65 Pearl (first floor) with no listed phone number; and home address (at 11 St Andrews Gardens, without phone), where he is represented as Pres[ident] Typographic Service Ltd. His introduction in the present pamphlet begins, "Prompted by an ideal, some twenty years ago I organized Graphic Arts Appraisal Company." Based on this, the present circular appears to have been produced shortly after the war. Among the listed international Endorsements of his service, is the firm Cooper & Beatty, Limited.
"The Trade Composition Company, a typesetting business in Toronto, was founded by Edward Cooper, Lewis Beatty, and J. L. Pepper in 1921. The firm was renamed Cooper & Beatty, Limited when Pepper left the firm in 1926. William Edward (Jack) Trevett, an internationally acclaimed typography designer, acquired the company in June 1950 and both Cooper and Beatty retired a short time later. Trevett gradually shifted the focus of the business from typesetting to the broad area of graphic design and introduced new techniques, including photo-typography in 1952. Under Trevett the company became one of the leading graphic design companies in Canada, employing a number of notable designers, including Carl Dair, Allan Fleming (vice-president and creative director from 1954 until 1963), Jim Donoahue, and Ken Rodmell. The company secured contracts with advertising agencies in Canada and the United States, winning international awards for its innovative typography designs and producing a large segment of Canada's consumer art. Cooper & Beatty's sister companies include Headliners of Canada, Linotype Composing Company, London Typesetting Company, and Swift-O-Type Ltd. In 1968 Cooper & Beatty merged with the McLean Management Group of Montreal, making it the largest organization of its kind in North America. The firm was sold to Jannock Corporation in 1986 and seven years later, no longer able to compete with the desktop publishing business, Cooper & Beatty Services, Inc., ceased operating. Upon closing, Cooper & Beatty's archives and library were acquired by the Thomas Fisher Rare Book Library at the University of Toronto [National Gallery of Canada: Cooper & Beatty, Limited fonds]."





7 **HAPPENINGS *here and there* | along the Trail, *or* "The World went | very Well then." A VICTORIAN | Tale *gleaned* from Memories *and* Told | for the *Edification* of Fellow | Typophiles | By | wb | Pasadena | 1949**
[28pp, frontis]: [iv], 22 (last leaf blank); sewn in letterpress card covers with yapp edges; 237 × 150 mm.
Reminiscences by Will Bradley with an early portrait of the author; Tweedweave issue.
COVER TITLE "Memories | 1875–1895".

COLOPHON "Printed by Grant Dahlstrom | The Castle Press, Pasadena, California | for Fellow Typophiles, | Friends of the Press | and the Author. | 300 copies printed on Maidstone and Fabriano Cover | courtesy of Stevens-Nelson Paper Corporation | 200 copies on Enfield Text and Tweedweave Cover | Collotype portrait courtesy of | Meriden Gravure Company | March 1949".

8 **17th. Edition | EIGHT PAGES | IN COLOR | Speedball | TEXT | BOOK | LETTERING | POSTER | DESIGN | for PEN or BRUSH | by | Ross F. George [cover]**
96pp newsprint booklet, stitched in printed card covers; 227 × 152 × 5 mm. The expanded final edition and last of his popular lettering specimen catalogues to be overseen by its author (originally 1915) produced by the C. Howard Hunt Pen Company, Camden NJ in 1956. Type designer Ross Frederic George invented a series of five nib pens for the Hunt Company (beginning in 1913), to variously facilitate drawing: [A] square poster letters; [B] round gothic; [C] roman and italic; [D] bold roman; and [E] the trademarked Flicker, for ease of cleaning.

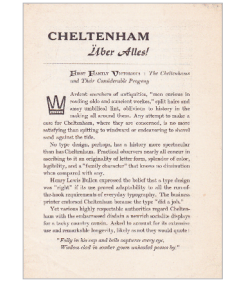
9 **CHELTENHAM | *Über alles!* | FIRST FAMILY VICTORIOUS : *The Cheltenhams* | *and Their Considerable Progeny***
[8pp] leaflet (unbound as issued); 177 × 127 mm. Reprinting his article from Printing (May 1957), including a table of 23 specimen Cheltenham fonts cut by ATF between 1902 and 1915.
COLOPHON "Written & printed by STEVE L. WATTS at Skyline Bend Farm | THE PRIVATEER PRESS 1959 [,] FRONT ROYAL, VIRGINIA | SET BY HAND IN WAYSIDE ROMAN AND WAYSIDE ITALIC".
MORAL "Working as a typemaker can be an enchanting experience. To continue at it, however, one must take the folk lore out of the type lore, and give the customer what he wants and needs. Too many 'bloomers' in a row will send him down the road talking to himself."
Director of merchandising at ATF (retired 1954), Steve Watts (1895–1968) was "responsible for saving many of the old matrices from the scrap drives of the Second World War" (according to Stan Nelson). Conceived by Hannibal Ingalls Kimball (late partner in Kimball & Stone, 1893–7) for his recently-formed Cheltenham Press and initially called Boston Old Style (1899), Bertram Goodhue's Cheltenham (1902) was dubbed 'king of the display faces', a mainstay for the recently-formed conglomerate, American Type Founders (1892). A signal Privateer imprint.

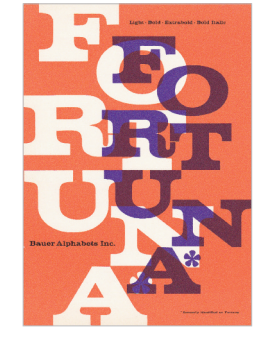
10 **FORTUNA | Bauer Alphabets Inc [cover]**
[12pp] stitched in self covers; 265 × 189 mm. Undated type specimen catalogue issued from New York, printed in West Germany. Introduced in 1955, the face was formerly known as Fortune (and Volta).

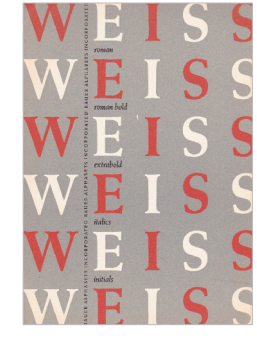
11 **WEISS | Bauer Alphabets Incorporated [cover]**
[12pp] stitched in printed card covers; 264 × 189 mm. Undated type specimen catalogue issued from New York, printed in West Germany. Designed by Secession artist and poet, Emil Rudolf Weiss; introduced in 1926.

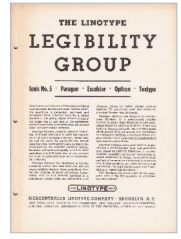
12 **'MONOTYPE' | IMPRINT**
Leaflet; 247 × 183 mm. Undated type specimen issued from The Monotype Corporation Ltd, 43 Fetter Lane, London E.C.4.

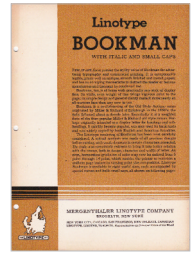
13 **'MONOTYPE' | SCOTCH ROMAN**
Leaflet; 247 × 183 mm. Undated type specimen issued from The Monotype Corporation Ltd, 43 Fetter Lane, London E.C.4.

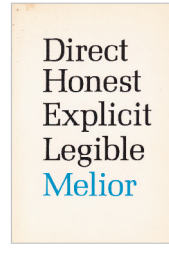












14 THE LINOTYPE | LEGIBILITY | GROUP | **Ionic No. 5 • Paragon • Excelsior • Opticon • Textype**
[48pp] stitched in self-covers; 264 × 191 mm (with three holes punched along gutter). Undated type catalogue from Mergenthaler Linotype Company, Brooklyn, coded rear: 312.65-K-O-27X.

15 **Linotype** | BOOKMAN | WITH ITALIC AND SMALL CAPS
[12pp] stitched in self covers; 264 × 191 mm (with three holes punched along gutter). Undated type catalogue from Mergenthaler Linotype Company, Brooklyn, coded rear: 312.11-J-O-22X.

16 PHOTOTYPE | SELECTOR [cover]
46 leaves printed recto, punched once upper left & riveted in printed leatherette card covers; 89 × 184 × 11 mm. An undated collection of 45 typefaces, one per page, issued by Haughton Typesetting Limited, 36 Mercer Street, Toronto 135; offset black on coated stock.
BLURB "The Photo Typositor is the modern way to set display type. It eliminates the restrictions imposed by metal type and gives a greater capability and flexibility to meet varied typographic requirements."
Including Peignot and Art Gothic with all its alternate characters.

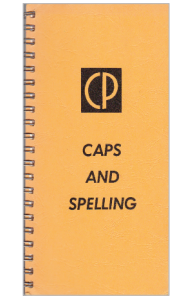
17 CORNISH | & WIMPENNY | **typographers** [cover]
9-panel gatefold brochure offset yellow & black on coated stock; 216 × 97 mm. An undated "pocket type guide" presenting samples for "237 of today's most frequently used type faces"; compiled by Cornish & Wimpenny, 100 Simcoe Street, Toronto 1.
Previously at 129 Adelaide Street West, the company produced foundry type.

18 **Direct | Honest | Explicit | Legible | Melior** [cover]
8 leaves laid in gatefold coated card portfolio, all printed black and blue; 226 × 149 mm (leaves); 229 × 150 mm (portfolio). An undated offering of both foundry and linotype fonts of Melior available at Howarth & Smith Monotype Limited, 318 Richmond Street West, Toronto. Designed by Hermann Zapf in 1952, its curved forms are modelled on a squared ellipse (dubbed 'superellipse' by Piet Hein).
Possibly issued during or shortly after Zapf's visit to Toronto as one of the judges for Typomundus 20 (October 1964). International exhibits from the competition (including handmade books) which were subsequently stored in a house near Bloor and Sherbourne, were trashed by the landlord when the rent went unpaid that December. On arriving at the place to transport the archive to Massey College, Alan Suddon was shocked to find "a bedroom – and there's a naked lady asleep on the bed". As a result the retrospective volume was delayed until 1966 while the editors sheepishly solicited replacement copies of their submissions from the artists (minus 77). The judges voted by dropping smarties into paper cups.

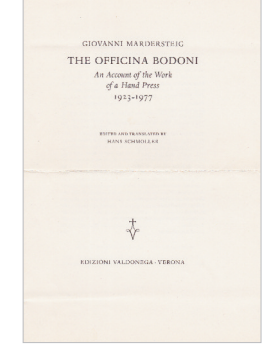
19 **Graphismes by Frutiger | Monotype House | 1964** [cover]
[24pp] stitched in printed card covers; 269 × 139 mm. An exhibition catalogue including a thumbnail history, 'The graphic work of Adrian Frutiger', illustrations from past work, and the introduction of his new Monophoto film face, Apollo.

20 **The Headliners Inc | THE FINEST IN HAND AND PHOTOPROCESS LETTERING**
172pp cerlox-bound in printed heavy card covers; 217 × 295 × 15 mm. The first complete Headliners photo-type library catalogue (designed by Fred E. Kleinbardt), divided into six categories: script; cartoon; gothic; roman; serif; and calligraphy; concluding with two pages on Camera Techniques. Issued after five years of development, in 1959, from their four offices in New York, Chicago, Atlanta and Toronto (represented by Cooper & Beatty, 401 Wellington Street West at Spadina).
ENCLOSED IN A POCKET REAR "Another Headliners First… | "Palisade" | designed by Larry Ottino [cover]", an undated, stitched [12pp] specimen catalogue (210 × 272 mm) for the first commissioned new face by the Vice President of Fenga & Donderi, New York. Also a second stitched and punched catalogue (214 × 278 mm) is laid in rear, featuring Bookman (1966).
INTRODUCTION "Several years ago a handful of artists did some straight thinking about their bread and butter – the lettering business. They saw a vast breach of quality between their end, pure hand-lettering, and the various photographic-mechanical attempts at duplication, that were springing up all around. They could only attribute the existence of this breach to a lack of first-line talent and techniques in the process field, and determined to do something about it. Out of this determination [in 1954] The Headliners was born [endorsed by a list of 15 participating lettering artists]."

21 **CAPS | AND | SPELLING | For additional copies write | THE CANADIAN PRESS | 36 King St. E. Toronto M5C 2L9**
[120pp]: [ii], 118; wire-bound in printed card covers; 185 × 90 mm (leaves); 185 × 96 mm (spine). Fifth printing issued 1978 (originally 1965).

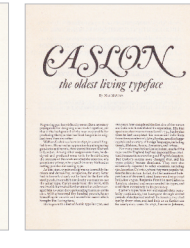


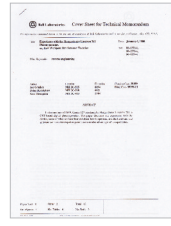
22 **GIOVANNI MARDERSTEIG | THE OFFICINA BODONI | An Account of the Work | of a Hand Press | 1923–1977 | EDITED AND TRANSLATED BY | HANS SCHMOLLER | EDIZIONI VALDONEGA • VERONA**
Leaflet; 300 × 205 mm. Prospectus for the American edition of the book (500 copies) issued by the sole US distributor, Chiswick Book Shop, Walnut Tree Hill Road, Sandy Hook, Connecticut 06482. An edition of 1500 copies completed in 1980 described in advance as: "4to. lx + 288 pp. tan buckram, title stamped in gold on red background. | Designed by Martino Mardersteig and printed in Verona, Italy at the Stam- | peria Valdonega, on paper specially made by Cartiera di Sarego, Vicenza."
There was also an issue of 99 slipcased copies in morocco which include an accompanying volume collecting ten original folios from vintage Officina Bodoni books (1924–76).

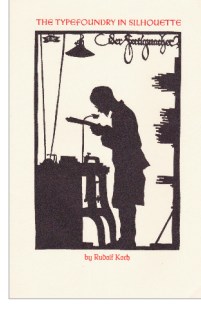


23 **PRIVATE PRESS BOOKS – AN AMERICAN REVIVAL | by Anne Bromer**
Leaflet; 215 × 139 mm. A thumbnail overview of the progress in private press production since the war.
COLOPHON "Presented at the Ninth International Antiquarian Book Fair, New York City, | October 4, 1980. ©1980, Bromer Booksellers, Boston MA."

24 **CASLON | the oldest living typeface | By Mac McGrew**
Folio; 280 × 216 mm. First separate edition, issued by the author.
COLOPHON "Reprinted from The Typographer, Dec. 1980; handset by author."







25 **Itek | AN ALPHABETICAL | SHOWING OF | AVAILABLE | TYPE STYLES | FOR THE | QUADRITEK™ [cover]**
[80pp] printed recto; perfectbound in printed card covers; 228 × 105 × 6 mm. Type library for the Quadritek issued May 1981 from Itek Graphic Products (a division of Itek Corporation), 811 Jefferson Road, Rochester, New York 14692; coded 581 5000. With reply card laid in offering a two-volume set of the entire library with purchase of four or more fonts.
Introduced in 1977 the Quadritek 1200 was a $17,000 USD computerized phototypesetting machine which was a less expensive alternative to the Compugraphic and an improvement on the IBM Composer (in accommodating four fonts at a time, up to 36 pts and later 128). The window of opportunity for phototypesetting machines like these closed with the introduction of the Mac (January 1984).

26 **Experience with the Mergenthaler Linotron 202 | Phototypesetter, | or, How We Spent Our Summer Vacation | Joe Condon | Brian Kernaghan | Ken Thompson**
14 leaves stapled upper left; 279 × 217 mm. Printout from a reconstituted pdf of the original Linotron file of 6 January 1980, produced thanks to David Brailsford, School of Computer Science and Information Technology, University of Nottingham. Addressed to Bell Laboratories, the original report presented an account of Ken Thompson's six-week success in reverse-engineering Unix code for Linotron fonts after Mergenthaler refused to share source code for compressed fonts.
Professor Brailsford provides entertaining and instructive videos on the history of computing on Computerphile.

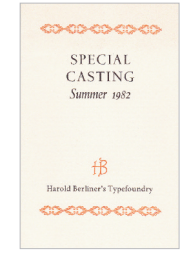
27 **TYPE SOURCE SHEET**
Leaflet; 152 × 114 mm. A list of Professional and Private American type foundries, handprinted black on white stock. Enclosing two handprinted leaves on cream stock: [1] TYPOCRAFTERS | TYPE CONTEST; and [2] TYPE CONTEST | ANSWERS; both subscribed "The House of Type, Baltimore | Guy Botterill, Typoholic". The prize for guessing most faces from the seven displayed, was "a complete font of 14pt Windsor Regular, virgin" (deadline for entries: Saturday 17 October 1981).
COLOPHON "Guy Botterill at the House of Type, Baltimore 1981 | PRESS: 5 × 8 Baltimorean No. 13, circa 1900. | TYPES: Van Dijck, Palatino Semi-Bold, | Janson, Spectrum. INK: Van Son 10850."

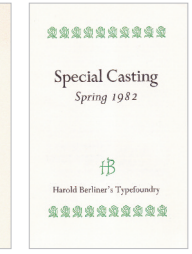
28 **THE TYPEFOUNDRY IN SILHOUETTE | by Rudolf Koch [cover]**
French-fold leaflet; 222 × 145 mm. Prospectus for a portfolio of 25 silhouettes by Rudolf Koch produced in an edition of 500 copies by The Arion Press ($50). Handprinted red and black on cream wove stock, with a cover silhouette. Enclosing a printed order-envelope addressed: THE ARION PRESS | 566 Commercial Street | San Francisco, CA 94111.
The portfolio was issued in 1982, in facsimile of the original 1918 edition (with translation by Alexander Nesbitt). Established in 1974 (technically merely renamed), Arion Press was at this address until 1985.

29 **'A tale of | two printers' | By Paul B. Brown**
[2pp] clipping stapled upper left; 275 × 203 mm. An article from Forbes Magazine (15 March 1982) contrasting computerized with linotype composition.

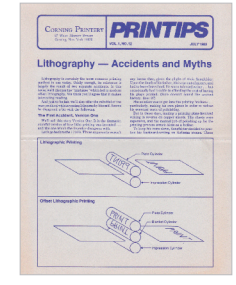
"Victor Simonte Jr, president of Bowne & Co, strongly disputes the advantages of the new technology. 'If their computers are so wonderful, how come, using only linotype machines, our margins are so much better?' he asks" (one of three sections highlighted by Glenn).
It's in this light that Computer Free Zone *and the Franklin Saige handout, cast their anomalous shadow on Glenn's relatively early proficiency with computers.*

30 **Special Casting | Spring 1982 | Harold Berliner's Typefoundry**
Landscape broadsheet with three folds forming an unbound [8pp] letterpress pamphlet; 218 × 140 mm (folded); 218 × 555 mm (unfolded). Handprinted green and black on white stock. Harold's fourth casting announcement (beginning 1980), offering Dr Giovanni Mardersteig's Dante and a selection of ornaments, with Price List and Order Form verso (deadline: 5 April 1982). Together with the following announcement, and a letterpress slip advertising the availability, of a 32pp Ornament catalog ($2.50 postpaid), in a white bond envelope addressed "Glenn & Anne Goluska | 354 Markham Street | Toronto, Ontario M6G 2K9" (postmarked 4 March 1982).





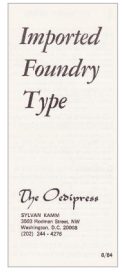
31 **SPECIAL | CASTING | Summer 1982 | Harold Berliner's Typefoundry**
Landscape broadsheet with three folds forming an unbound [8pp] letterpress pamphlet; 215 × 140 mm (folded); 215 × 555 mm (unfolded). Handprinted orange and black on fine cream stock. Offering two faces: Spectrum and Fabritius.
TEXT "Our type is made to order, and cast in limited stock. We hold matrices in hundreds of sizes and faces, American and European. The metal used is 74% lead, 16% antimony and 10% tin. Three or four times a year we offer special castings at discount prices."
With laid in Order Form addressed 224 Main Street, Nevada City, California 95959; backed with a Summer 1982 Price List for five more faces including Lutetia, Dante, Perpetua, Antique Type and Ornaments. "Orders for Summer casting must be received by August 16, 1982".

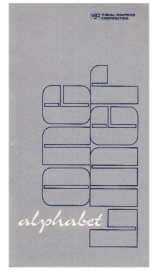


32 **Lithography –Accidents and Myths**
Folio; 280 × 215 mm. Newsletter offset blue on grey stock at Corning Printery, 87 West Market Street, Corning New York 14830; issued as Printips Vol 1 No 12 (July 1982).

33 **¿SIMPLE?!!… David Erskine**
Sheet; 255 × 190 mm. Broadside introducing a sample of Californian font cast by Rich Hopkins ATF, donated by Gary Botterill of Baltimore and won by Robert Norton at the Oxford Conference on Typefounding in July 1982; printed green on cream stock.
COLOPHON "Hand set by David Erskine in 12pt Bembo and 18pt Californian and printed on a Victor 13 × 10 treadle platen".

34 **AKZIDENZ-GROTESK | old face [cover]**
16pp stitched in self-covers; 297 × 209 mm. Undated trilingual type specimen for the dominant sans-serif face before Helvetica, introduced in 1898. Issued by H. Berthold Type Foundry in Berlin as Berthold-Probe 116 to celebrate their 125th anniversary (1983).





35 **Imported | Foundry | Type | The Oedipress | SYLVAN KAMM | 3503 Rodman Street, NW | Washington, D.C. 20008 | (202) 244-4276 | 8/84 [cover]**
[12pp] stitched in self-covers; 216 × 88 mm. With a covering form letter providing Prices for Imported Foundry Type as of August 1984. Both enclosed in an unadressed letterpress Oedipress envelope.

36 **Chicago | Calligraphy | Collective**
Leaf; 354 × 215 mm. Undated account of the CCC (established 4 March 1976) together with a membership form addressed to Box 11333, Chicago 60611 (annual fee of $10, currently $30). SHOWN CROPPED.

37 **THE COMPLEAT TYPOGRAPHER | [preceded by] 2 | July | 1985**
8pp catalogue stitched in self-covers; 253 × 177 mm. An essay on Graphic Composition 'House Style' together with a 4pp specimen of Adrian Frutiger's Meridien, issued by Graphic Composition Inc, 240 Hawthorne Avenue, Athens Georgia 30606.

38 **alphabet | one | liner [cover]**
[40pp]; stitched in printed card covers; 279 × 152 mm. Printed in the States in 1985 for Visual Graphics Corporation, 77 Mowat Avenue, Toronto; coded 90-00063-085.
INTRO "This Alphabet One Liner is a combination Two Inch, Microfont and Typrinter 20 one line showing of VGC's Headline Typography. There are more than 2100 distinguished and diversified type styles shown."

39 **ITC | ESPRIT [cover]**
36pp, stitched in self-covers; 305 × 152 mm. The catalogue for the second typeface designed by the Serbian (then-Yugoslavian) calligrapher and type designer, Jovica Veljović, issued in 1985 by ITC.

40 **ITC LEAWOOD [cover]**
36pp, stitched in self-covers; 305 × 152 mm. The historic catalogue of the first typeface from ITC produced using Computer Aided Design – a challenge initially risen to by Les Usherwood in Toronto. Published by International Typeface Corporation in 1985.
The second Usherwood face issued by ITC (after ITC Usherwood in 1983, the year he died).

41 **itc élan [cover]**
36pp, stitched in self-covers; 305 × 152 mm. The catalogue for Albert Boton's second ITC typeface issued in 1985 by International Typeface Corporation.
Lacking the lower cover.

42 **ITC | MIXAGE [cover]**
36pp, stitched in self-covers; 305 × 152 mm. The catalogue for Aldo Novarese's fourth ITC typeface; issued in 1985 by International Typeface Corporation (under licence from Haas Type Foundry, Switzerland).

43 **THE | TYPOGRAPHER | Vol 12 No 1 | January / February 1986**
24pp unbound tabloid; 382 × 294 mm. Edited for the Typographers International Association by Geoff Lindsay, Washington DC. Circulation: 10,500 copies.
Acquired by Glenn just over a year after Typocasters 84 in Washington (October 1984).

44 ENGLISH | MONOTYPE | TYPEFACES
Leaflet; 211 × 95 mm. An offering of 25 faces in machine and hand fonts, issued 1986 by Michael Bixler, Skaneateles, New York.
Ink annotation and phone number on lower cover in Glenn's hand.

45 BERTHOLD TYPES | **Mixage [cover]**
[20pp] foliated 3–[22]; stitched in printed paper covers; 296 × 210 mm. Issued October 1986 as Probe 142 by H. Berthold AG, Teltowkanalstraße 1–4, D-1000 Berlin (W) 46; code 649 5663.1 (10) 1086.
NOTE *the address for Berthold Alphatype Canada Inc is 60 McPherson Street, Markham L3R 3V6.*

46 BERTHOLD TYPES | **Goudy Sans [cover]**
[20pp] foliated 3–[22]; stitched in printed paper covers; 296 × 209 mm. Issued May 1987 as Probe 156 by H. Berthold AG, Teltowkanalstraße 1–4, D-1000 Berlin (W) 46; code 649 5698.1 (13) 587.
NOTE *the address for Berthold Alphatype Canada Inc is 60 McPherson Street, Markham L3R 3V6.*

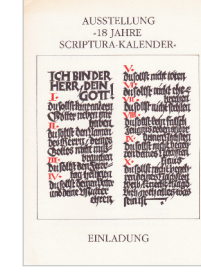
47 ITC SLIMBACH **[cover]**
36pp, stitched in self-covers; 305 × 152 mm. The historic catalogue of Robert Slimbach's "first original typeface to be made widely available" issued in 1987 by International Typeface Corporation (the year he joined Adobe).

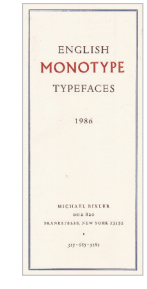
48 AUSSTELLUNG | »18 JAHRE | SCRIPTURA-KALENDER« | EINLADUNG **[18-year Scriptural-Calendar Exhibition invitation]**
Leaflet; 209 × 148 mm. Cover woodblock illustration of 'The Ten Commandments' (»Die zehn Gebote«) by Rudolf Koch, printed red and black.
The exhibition was held 2–13 November 1987 at Bürgerhaus Sprendlingen in Dreieich.

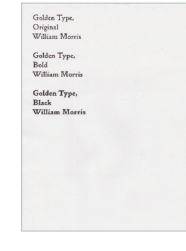
49 **Fototronic Alphabets [cover]**
[24pp coated stock] stitched in printed card covers; 254 × 115 mm. An undated specimen from Dayton Typographic Service, 214 South Wilkinson Street, Dayton, Ohio.
INTRO "Each of the Fototronic faces in this one-line showing are available for composition in nineteen sizes…".

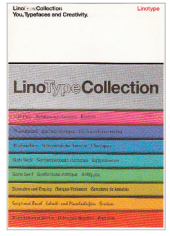
50 **"Golden Type,…"**
Sheet; 279 × 216 mm. Letterpress proof for three weights of Golden Type, original, bold and black, handprinted black on white bond.
Printed by Stan Bevington on the Vandercook at Coach House in preparation for our copublication of a keepsake booklet by Robertson Davies for the 21st Toronto Antiquarian Book Fair, 28–30 May 1993.

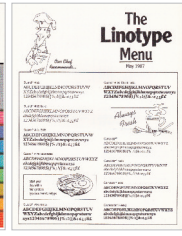
51 **LinoType Collection: You, Typefaces and Creativity**
[8pp] gatefold leaflet; 298 × 210 mm (folded). Offset in colour on semi-gloss stock in 1987 for Linotype Canada Limited, 201 Watline Avenue, Mississauga L4Z 1P3. Enclosing four folio leaflets: *The Linotype | Menu | May 1987; ITC Gamma; Linotype User's | CASE HISTORY;* and *Linotype Laser Printer 8/4* [NOT DEPICTED].

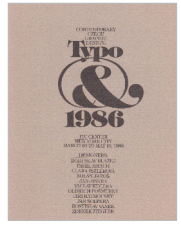












52 **type & press | A Quarterly Journal of The Black Art | [preceded by] ISSUE NO. 54 FALL, 1987**
[8pp] pamphlet stitched in self-covers; 260 × 183 mm. The lead article, 'What Will Become of Your Hobby Shop?' begins: "What will happen to your irreplaceable Letterpress equipment when you pass on to that great composing room in the sky [*sic*]."
COLOPHON "Letterpressed Feb., May, Aug. & | Nov. at The Press of the Golden | Unicorn, 24667 Heather Ct., Hay- | ward, Calif. 94545. Ye Ed., Fred C. | Williams; Corrector of Ye Presse, | Betty Jean Williams. Yearly sub. | rate U.S.A., Canada, $2.50. Over- | seas surface, $3; air, $5.25. Class. | ads 5¢ word. Forms close 21st of | month prior to publication month. | All non-bylined articles by Ye Ed."

53 **CONTEMPORARY | CZECH | GRAPHIC | DESIGN: | Typo | & | 1986 [cover]**
[8pp] stitched in self-covers; 279 × 215 mm. Illustrated catalogue to an exhibition of 11 Czech designers held at ITC Center, 30 March – 19 May 1988. Published by the International Typeface Corporation, 2 Hammarskjold Plaza, New York 10017. Glenn had two copies.

54 **BERTHOLD TYPES | ÜBERSICHT | SYNOPSIS | SYNOPTIQUE | 1988 [cover]**
[144pp] foliated 3–146; perfectbound in printed card covers; 296 × 210 × 7 mm. Trilingual catalogue issued from Berlin; coded 64 95 793 00. Covers figure in the pagination.
ENGLISH INTRO "This survey presents Berthold's entire | typeface program. | As of: December 1987".

55 **BERTHOLD TYPES | *Nachtrag* ÜBERSICHT | *Supplement* SYNOPSIS | *Supplément* SYNOPTIQUE | 1988 [cover]**
[36pp] foliated 3–38; stitched in printed card covers; 296 × 210 mm. Trilingual catalogue issued from Berlin; coded 64 95 949 00. Covers figure in the pagination.
ENGLISH INTRO "This supplement to Synopsis 1988 | shows the new typefaces | up to November 1988."
Enclosing an ad leaf for 400 Berthold digital typefaces for the Macintosh.

56 **I·M·A·G·I·N·E | 400 Berthold | typefaces for the | Apple Macintosh**
Leaf; 276 × 207 mm. A relatively early offering of digital type for the five-year-old Mac; issued from the Berthold Type Centre, 260 King Street East, Toronto M5A 1K3.

57 **posters | past | + | present [with three letters common to two words]**
Broadside; 229 × 217 mm. An invitation set in Akzidenz-Grotesk in an homage design by Joe Gault, offset red and turquoise on coated stock. Previewing an exhibition of the type-design posters of Josef Müller-Brockmann 1948–81, at the Berthold Type Centre 260 King Street East, Toronto, 15 December 1989 – 18 January 1990. The reception was held Thursday 14 December.
Folded twice as issued. Established under the guidance of Dennis Mason, in a renovated drugstore-supply warehouse, the recently-completed 4000-square-foot open-concept Type Centre and gallery space, held its first in a series of typographic exhibitions in the fall of 1987, rapidly becoming "the hub of Toronto's applied arts community" (Applied Arts Quarterly 15, fall 1989, p34).

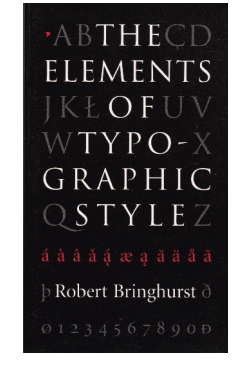
58 BARCELONA | **design | guide | Guida di Barcellona [*sic*]: A guide to Barcelona | Juliet Pomés Leiz | Ricardo Feriche | disegni di Juliet Pomés Leiz Drawings by Juliet Pomés Leiz** | ARBITARE
96pp perfectbound in printed card covers; 230 × 120 × 9 mm. Offset two colours throughout on off-white pulpy stock. Originally published in Spanish and English (1990: Editorial Gustavo Gill S.A., Barcelona), this Italian-English edition was issued in 1991 by editrice Arbitare Segesta S.p.A., Milano. Translated into Italian by Antonietta Puliga, English by Graham Thomson.

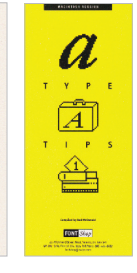
59 ***The* | Elements | *of* | Typographic | Style | Robert | Bringhurst | HARTLEY & MARKS | *Publishers***
256pp sewn in eight gatherings glued in printed card covers; 228 × 133 × 16 mm. Paper issue of the first edition of the author's digest and revision of typographic practice, for the Digital Age; ISBN 0-88179-033-8. The price on the copyright page is $14.95 and on the lower cover "$24.95 in Canada". Issued from 79 Tyee Drive, Point Roberts, Washington 98281, and distributed in Canada from 3661 West Broadway, Vancouver V6R 2B8.
COLOPHON "This book was designed by Robert Bringhurst, | set into type by The Typeworks, Vancouver, | and printed and bound by Thomson-Shore, | Dexter, Michigan. | The text face is Minion, | designed by Robert Slimbach | and issued in digital form by Adobe Systems, | Mountain View, California, in 1989. | The captions are set in Syntax, | designed by Hans Eduard Meier, | first cut and cast at the Stempel Foundry, Frankfurt-am-Main, in 1969. | The fonts used in this book come primarily from the library of | Adobe Systems Inc., with additional fonts and specimens from | FontShop Canada, Giampa Textware, the Golgonooza Letter Foundry, | Linotype-Hell AG, the Monotype Corporation PLC, | ParaGraph International, and several independent sources."
There was also a cloth issue; ISBN 0-88179-110-5. A revised expanded edition appeared in 1999; ISBN 0-88179-133-4 (cloth); ISBN 0-88179-132-6 (paper). Neither edition is included in the archive.

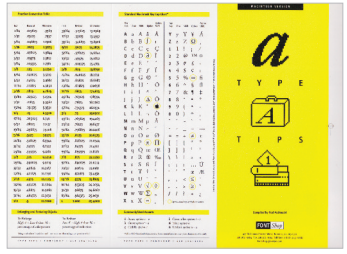
60 MANTINIA
[2pp] leaf; 279 × 215 mm. Type specimen designed by Matthew Carter, offset red and black for Carter & Cone Type Inc, 2155 Massachusetts Avenue, Cambridge MA 02140, January 1993. A face "based on inscriptional forms, inspired by those painted and engraved by the Italian Renaissance artist Andrea Mantegna (c. 1431–1506)", it boasts "16 ligatures, four tall capitals, 13 small capitals, and a complete alphabet of superior capitals kerned to combine with the regular caps".

61 MONOTYPE BEMBO
Sheet; 279 × 214 mm. Specimen sheet of the first face at Coach House, laserprinted 12 June 1993 on cream Zephyr Laid.
COLOPHON "Bembo 12 on 15. Typeset on a Linotronic Imagesetter @ 2540 dpi | THE COACH HOUSE PRINTING COMPANY, 401 (rear) Huron Street, Toronto, Ontario M5S 2G5 | (416) 979-2217".

62 MACINTOSH VERSION | TYPE | TIPS | **Compiled by Rod McDonald | FONTShop | 477 Richmond Street West, Toronto, ON M5V 3E7 | 416 364-9164 Fax 416 364-1914 Toll free 1-888-443-6687 | fontshop@swipe.com [cover]**
[6pp] gatefold leaflet; 215 × 93 mm. Offset yellow and black on semi-gloss white cardstock at Coach House Printing. Issued a year-and-a-half before Adobe's release of Indesign and a half-year before the unveiling of

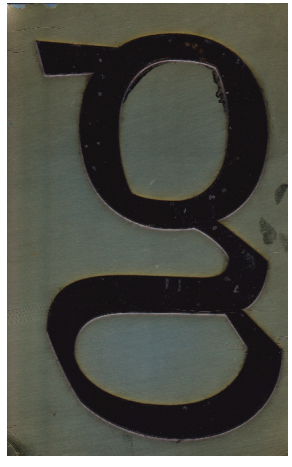






Rod's Cartier Book. Published by Pages Bookstore alumnus (and onetime J. G. Ballard publisher) David Michaelides, from his incomparably distracting Swipe Books on Advertising & Design at its original Richmond location (presently 401 Richmond West, M5V 3A8; previously at 145 Berkeley and 234 Bay).
COLOPHON "Type Tips © Rod McDonald, January 1998. Fonts: Adobe Garamond™, FF Info™ Text, Berthold Akzidenz Grotesk®, Viva™ and FF Justlefthand™. Printing: Coach House Printing."

63 **MACINTOSH VERSION | TYPE | TIPS | Compiled by Rod McDonald | FONTShop | 477 Richmond Street West, Toronto, ON M5V 3E7 | 416 364-9164 Fax 416 364-1914 Toll free 1-888-443-6687 | fontshop@swipe.com [cover panel]**
Sheet; 241 × 301 mm. Untrimmed scored but unfolded press-sheet of the leaflet, offset yellow and black on semi-gloss white cardstock at Coach House Printing.



64 **g**
Photopolymer relief plate with metal backing; 191 × 121 mm. Lowercase Cartier Book "g" (inked black), produced by exposing Itek-generated film in contact with the plate, under black light, then washing away the unexposed portion of the polymer surface (and mylar coating) with water, to leave a raised letter (in reverse). This plate was used to print Stan's gee&haw poster (4 May 2001). LACKING.
The material was introduced to Coach House in 1989 by newly-hired pressman Ian McInnis (having been perfected only a few years earlier). While polymer relief plates were not new to Coach House (Dycril plates, produced out-of-house, having been in use since the early 70s), the fact that the new technology could be exposed and developed so easily on site (washed merely with water), was a huge improvement over photosensitive nylon (Dupont's Dycril or a competitor's Nyloprint), which required exposure to carbon dioxide and washing in a solvent or alcohol bath. March 1995, Glenn borrowed Stan's magnets to print his first polymer-plate broadside, La Poésie *by Denis Roche. Cartier Book, designed by Rod McDonald 1984–1998 (revised in 2007), was introduced by Stan Bevington in the Thomas Fisher Rare Book Library exhibition catalogue,* Toronto in Print *(21 September 1998). He also later hand-printed the keepsake* A SPEC | OF CARTIER BOOK, Letter-Forms, *8 April 2001 for* DA 48 *(spring-summer 2001). Laurentian (with a somewhat similar lower-case "g") was subsequently designed by Rod for Maclean's Magazine, July 2002.*

65 **Typographic Terminology**
Sheet; 34 × 25 inches. Poster copyright 2002, offset in colour on coated stock for FontLab Inc, 136 East 8th St, Port Angeles, WA 98362. NOT DEPICTED.
SPECS "The Digital Type Design Toolkit" promoted as "The world's most powerful and | comprehensive software for font design, | editing, conversion, and manipulation" featuring "TrueType, Type 1, CID, bitmap, | and OpenType font editing | Multiple Master font creation | TrueType and Type 1 hinting | Format and platform conversion | Advanced typeface design tools | CJKV & Unicode compatibility to | 100,000+characters".

66 **Helvetica**
Ticket; 50 × 101 mm. Issued for the Canadian premiere of the film by Gary Hustwit, screened 21 April 2007 at the Royal Cinema, 608 College Street, Toronto, during the hotdocs festival. First shown in France in March, its

official Canadian release date was 8 May 2007. Commemorating the 50th anniversary of the introduction of Neue Haas Grotesk *aka* Helvetica.
While waiting in line out front of the theatre, we were handed copies of a manifesto "Down with Arial" from one anonymous pamphleteer while type designer Nick Shinn's cadre distributed a progress report from Shinntype.

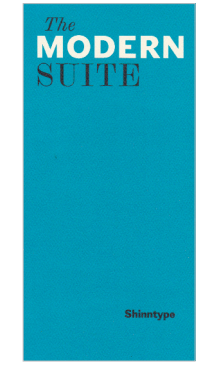
67 **Down with | ARIAL!**
Leaf; 139 × 215 mm. Anonymous gesture of support for the film, laserprinted on bond for free distribution to those in line at the premiere.

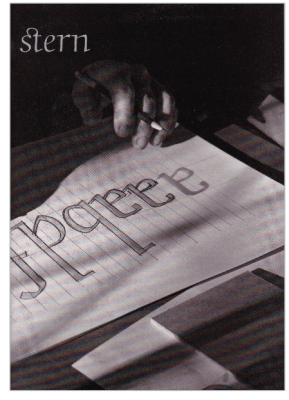
68 **IN PROGRESS | … | www.SHINNTYPE.com**
Card; 228 × 146 mm. Promotional menu, offset red and black, illustrating more than two dozen faces designed by Nick Shinn for ShinnType (established 1999).
Distributed 21 April 2007 to those in line at the Canadian premiere of Gary Hustwit's Helvetica *at the Royal Cinema on College.*

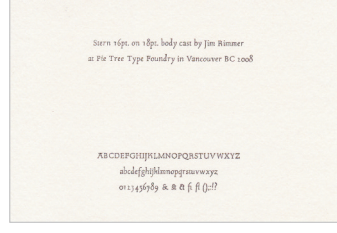
69 **Type Tips | The Type Club of Toronto guide to basic typographic style for print | Compiled by Rod McDonald and Mark Jamra [cover]**
[8pp] stitched in self-covers; 203 × 127 mm. Expanded second edition (originally January 1998).
COLOPHON "Type Tips © Rod McDonald, September 2007 | Printed at Coach House Press *www.chbooks.com* | Laurentian was used for the text. Slate for the headings and cover | They are available from Monotype Imaging *www.fonts.com*".

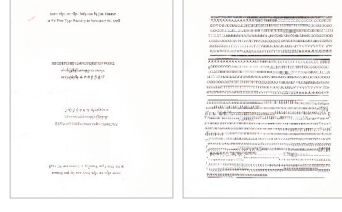
70 **BUILT Books on Architecture | 401 Richmond Street West | Toronto, Ontario M5V 3A8**
Card; 102 × 153 mm. Announcing the opening of the architecture shop-within-a-shop at Swipe Books on Design [May 2008].
Presumably maintaining a selection of books from the CCA (including some designed by Glenn).

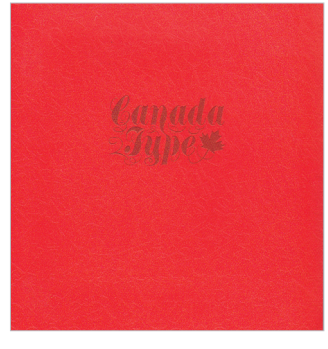
71 **The Modern Suite | An augmented revival of two important | typefaces from the nineteenth century. | Designed by Nick Shinn, Figgins Sans and | Scotch Modern have been conceived as | an integrated system, with corresponding | characters and features, and matched | proportions across the full range of fonts. | Shinntype**
160pp perfectbound in printed card covers; 208 × 102 × 9 mm. Offset black on cream Zephyr Laid stock at Coach House Printing, Friday 13 June 2008.
COPYRIGHT PAGE "Published by: | Shinn Type Foundry Inc. | 364 Sunnyside Avenue | Toronto, Ontario M6R 2R8 | Canada. | … | ISBN 978-0-9809520-1-8 | Written and designed by Nick Shinn. | Printed in Toronto by Coach House Press, | May 2008."
BLURB "Celebrating the new typography of the 1830s, Nick Shinn has reworked the history of serif and sans serif, questioning the convention that modernism in type is predicated on twentieth century art [rear]."
Propounded also by Robert Fones who designed an earlier modern Canadian face based on Two-Line English Egyptian, arguably the first sans-serif typeface (released by the William Caslon Letter Foundry in 1816). Fones-Caslon, with added lower case characters, was specifically designed for the artist's Head Paintings *printed at*











Coach House Press, February 1997, in an edition of 300 copies (of which the first 100 or so were ultimately bound 26 July 1999, and the second issue of about 125 copies in new covers, 23 December 2000). There was also an issue of 50 signed copies of the Fones book, handbound by Michael Torosian.

72 **Stern | A new 16 point metal and digital design | by Jim Rimmer | Produced at the Pie Tree Press & Type Foundry | in collaboration with | P22 Type Foundry**
16pp pamphlet stitched (with a centrefold letterpress insert on Japanese paper), in photographic card covers with flaps; 178 × 126 mm. Offset two colours at Coach House on white semi-gloss stock, with the specimen insert handset and handprinted two-up by Stan Bevington (18 June 2008).
"COLOPHON | Stern was designed by Jim Rimmer late 2007 – early 2008 | and digitized in Ikarus. Stern was cut and cast by | Jim Rimmer at Pie Tree Type Foundry. | RTF Stern Pro was expanded from the basic | version by Colin Kahn in Fontlab. | Stern is the first-ever simultaneous release | in Metal & Digital type. | Both are available from www.p22.com | Photographs by Anna Prior. | Booklet designed by Richard Kegler. | Text by Brian Maloney. | Printed at Coach House Press Toronto, Ontario. | Published by P22 Editions, Buffalo, New York. | 1250 copies | MMVIII".

73 **Stern 16pt. on 18pt. body cast by Jim Rimmer | at Pie Tree Type Foundry in Vancouver BC 2008**
Leaf; 123 × 183 mm. Unfolded copy of the insert to the *Stern* booklet, handset and handprinted by Stan Bevington (18 June 2008).
Together with two proofsheets on proofing paper (253 × 202 mm), one imprinted two-up with the insert text, the other an extended specimen of the pro character set reproduced on page [12] in the booklet.

74 **CANADA TYPE: | THE SPECIMENS | TYPEFACES | OF REFINED CHARACTER | AND CURIOUS UTILITY | FOR PAGES | AND SCREENS | AND SIGNS | AND DREAMS | ACCOMPANIED AND ENRICHED BY | WONDROUS TALES AND IMAGES FROM | PUBLIC AND PRIVATE DOMAINS, MANY | SECRETS FOR EXCELLENT TYPOGRAPHICAL | DEPLOYMENT, TASTEFUL EXAMPLES OF | MOST EFFECTIVE LETTERIZATIONS, AND | RECOMMENDATIONS FOR SAFETY AND | THE AVOIDANCE OF PERSONAL INJURY | Canada | Type**
160pp perfectbound in printed card covers; 202 × 190 × 14 mm. A wonderful commercial sampler of 137 proprietary typefaces (illustrating continuous text from *Frenzied Fiction* by Stephen Leacock, originally 1918), offset black on cream Zephyr Antique Laid stock, 20 June 2008.
COLOPHON "This tome: | Copyright © 2008 Canada Type | All rights reserved | ISBN 978-09809520-0-1 | Printed with loving care at Coach | House Press in Toronto, Canada. | Fonts, layouts, illustrations, | all that stuff, created, revived, | adapted and maintained by people | too eminent to name."
Canada Type, 22 Latham Avenue, Toronto M1N 1M8, is an independent digital lettering and font development studio established in 2004 by type designers Rebecca Alaccari and Patrick Griffin.

CONTENTS

PRINTING		**A**	3
Printer & Publisher		IMPRIMERIE DROMADAIRE	5
JOBWORK		**B**	69
Printer & Designer	A	THE NIGHTSHADE PRESS	71
Printshop Host	B	NIGHTSHADE FACILITIES	123
PROJECTS		**C**	129
Typographer & Designer	A	COACH HOUSE PRESS	131
	B	CANADIAN CENTRE FOR ARCHITECTURE	193
		CCA POSTERS	216
	C	MCGILL-QUEEN'S UNIVERSITY PRESS	219
SUBJECT		**D**	231
Creative Content	A	AUTHOR	233
	B	MANUSCRIPTS	239
	C	TRANSLATOR	243
	D	ART & PHOTOGRAPHY	251
	E	EDITOR	253
	F	INSTRUCTION	277
	G	PERSONAL	281
OBJECT		**E**	289
About	A	REFLECTIONS	291
	B	BIBLIOGRAPHY	337
	C	LETTERS BOOKSHOP	351
INTERJECTIVES		**F**	369
Affiliations	A	CBBAG	371
	B	WAYZGOOSE	381
	C	ALCUIN SOCIETY	401
	D	FINE PRINT MAGAZINE	409
	E	ANSON-CARTWRIGHT EDITIONS	419
	F	ONTARIO COLLEGE OF ART & DESIGN	427
	G	CONFERENCES	431
DISJECTA		**G**	441
Impedimenta	A	EX LIBRIS	443
	B	EPHEMERA	455
	C	POLISH POSTERS	459
	D	MAGAZINES & NEWSLETTERS	463
	E	SOURCES	475
	F	CONTEXT	481
	G	TYPE	511

THE PRESS depicted on the title-page was the first cylinder press (1839), invented by Josiah Warren (1798–1874). Dubbed the original American anarchist, Warren established his Cooperative Magazine or Time Store in Cincinnati (1827–30) offering goods for sale in terms of the labour involved in their production and distribution.

"*The prices of goods in the store were based upon labor hours, and every item was sold not in currency, but in labor notes, exchanged hour for hour*" – finding aid to The Josiah Warren Papers at the University of Michigan. Casting his own type he printed the notes (setting an example for Dwiggins a century later), as well as the first anarchist periodical, his weekly Peaceful Revolutionist (1833) and the first of his many books, *Equitable Commerce* (1846). A musician like Glenn, he extolled the harmony of a society governed by the anarchy of the individual, propounding a communal ideal based not on common property but cooperative industry.

ACKNOWLEDGEMENTS

THANKS for the favours Nelson Adams, Hugh Anson-Cartwright, Cameron Anstee, Deborah Barnett, Natalia Barykina, Joe Beef, Paul Bélanger, Al Berlinski, Stan Bevington, Robert Campbell, Sam Coghlan, Jonathan Crago at McGill-Queen's, Allison Cunningham, Jack David, Brian Dedora, Luc Devroye, Jeremy Dibbell, Lyndsay Dobson, Inno Dubelaar, Gary Dunfield, Elizabeth Forrest, Charlotte Francœur, Shelley Freeman, Sophie Gironnay, Tony Glenesk, Sue Globensky, Nan Goggin, Penny Goldsmith, Mark Goldstein, Elena Goranescu, Leah Gordon, Roger Greenwald, Chester Gryski, Harbourfront Authors Festival, Richard Hopkins, Denis Hunter, Sam Kaufman, Karen Keiller, David Kotin, Sylvia Lassam, Robert McCamant, Robert MacDonald, Rod McDonald, Ross MacDonald, Don McLeod, Dave McMillan, Frédéric Morin, Albert Moritz, D. M. Owen, Jenny Penberthy, Charles Purpora, Jacob Quinlan, Jim Roberts, Will Rueter, Gerry Shikatani, Rick/Simon, Andrew Smith, Andrew Steeves, Anne Sutherland, Tom Theodoropoulos, Michael Torosian, Bob & Lynne Veatch and Bruce Whiteman.
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